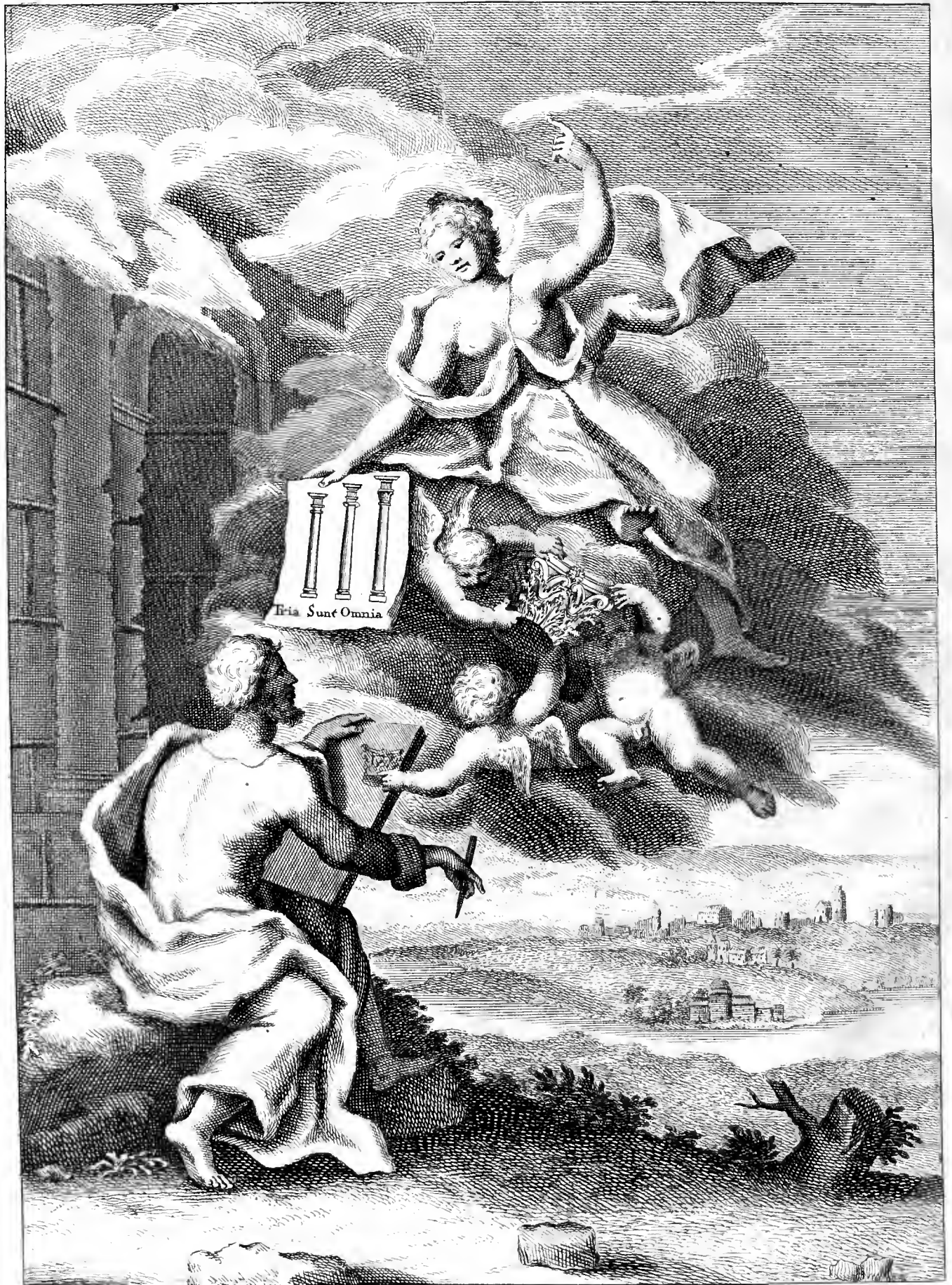




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A N
E S S A Y
In Defence of
Ancient Architecture;
O R, A
P A R A L L E L
O F T H E

Ancient Buildings with the Modern :

S H E W I N G

The Beauty and Harmony of the Former,
and the Irregularity of the Latter.

With Impartial Reflections on the Reasons of the Abuses
introduced by our present Builders.

To which is Annexed,

An Inspectional T A B L E, universally Useful.

Illustrated with Sixteen COPPER-PLATES.

By ROBERT MORRIS, of Twickenham.

Learn hence for Ancient Rules a just Esteem,

To copy Nature is to copy them.

POPE on Criticism.

L O N D O N :

Printed for D. BROWNE, at the *Black-Swan*, without *Temple-Bar*;
W. BICKERTON, in *Devereaux-Court*, near *Temple-Bar*;
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Cross; and J. WALTHOE, at *Richmond*. M.DCC.XXVIII.



THE
DEDICATION;
TO ALL
Encouragers and Practitioners
OF
Ancient Architecture.

AS Architecture has been esteem'd worthy of the Study and Care of the greatest Men in all Ages since its first Institution, so the present seems not totally depriv'd of generous Patrons to support the beautiful Remains of it, with the most vigilant and ardent Zeal for its Preservation, by
A 2 their

their own Practice, and the Encouragement of others; whose discerning Judgments are capable to distinguish the immense Disproportion which there is between the Beauties of the ancient Practices of Architecture, and the Productions of our present Executions in the Practice of Building.

But as the Enemies of ancient Architecture as far surpass the Number of those more noble and judicious Encouragers of it, as the Beauties of the one are preferable to the Deformity of the other, and the continual Incursions and Inroads daily made in its Progress unitingly conspire, to destroy and erase the Foundations of its Beauties; we cannot but expect they are as capable of giving it as total an Overthrow, as it received from the barbarous *Goths* and *Vandals*, whose Proceedings but too much resemble the unhappy Practices of our present Enemies to the Rules of the Ancients. But to trace down to our present Time, from its first Appearance, the most authentick Records of its Rise, Progress, Fall, and Revival, let us observe with what Honours Architecture has been receiv'd and practis'd; and more especially those Beauties of it, which are the Subject of the ensuing Treatise.

As to its first Appearance, which was in *Greece* about the End of the third Age, *Cecrops* the first King of *Athens*, (the Nursery of Sciences) founded that City in which *Dædalus* was born, of the royal Family of the Race of the Kings of *Athens*, about the Year of the
World

World 2600 ; and 200 Years before the Destruction of *Troy*, he founded a School for the Instruction and Encouragement of Architects, as *Pliny* relates, *Lib. 36. Ch. 4.*

When *Dædalus* fled from *Crete* to *Sicily*, to save himself from the Anger of *Minos*, he was for the sake of his Knowledge very well received by *Gonsales* the King of that Isle, whom he instructed in the first Principles of Architecture: This was *Ann. M. 2645*, as related by *Diodor. Lib. 4.*

Pliny, Lib. 36. Ch. 6. says, that the Excellency of the *Grecian* Architecture was so great, that *Scylla* caused the Columns of the Temple of *Jupiter Olympus* built at *Athens* (by the Architect *Libon*, as *Pausanias* says in *Eliac.*) to be taken away to adorn the Temple of *Jupiter Capitolinus* at *Rome*.

Plutarch in his Life of *Pericles* tells us, that he was one of the greatest Lovers of Architecture among the *Grecians*, and was so careful in the Edifices he caused to be built at *Athens*, that in the Time of *Trajan*, wherein this Author writ, they seem'd but as newly done: They were likewise so very agreeable, that they seem'd every day more and more beautiful.

Thus Architecture continued in *Greece* in its full Height, not only during the Time of the *Grecian* Republicks and Kings, but also under the Reign of the *Roman* Emperors, and particularly under that of *Adrian*, who built several famous Edifices at *Athens*: *Vitruvius*

truvius enumerates many great Personages and Buildings amongst the *Grecians* erected to their Honour, from whence *Rome* was furnished with all those noble Examples which have been since the Glory of the *Roman* Empire.

Architecture came to *Rome* (which was built *Anno Mundi* 3330, according to *Vigenere* in the Tables of *Philostratus*, 431 Years after the Destruction of *Troy*) about 461 Years before *Marcellus*: but they had not the right Genius for it, nor a true Relish of the Art, till after his conquering *Sicily*, from whence he brought it. Then it grew more and more perfect at *Rome*, which is demonstrated by the Theatre which he built, which is one of the finest and most regular Pieces of Architecture which the Ancients have left; he likewise built a Temple to Virtue, and another to Honour, as *Plutarch* in the Life of *Marcellus* relates.

Pliny says, *Lib. 34. Ch. 15.* that *Marcus Scaurus's* Son-in-law embellished *Rome* with surprising Edifices; he built a Theatre which could contain eighty thousand Persons, in which were Marble Columns 38 Foot high: There were likewise many noble Buildings of regular Architecture made by several Consuls before the Emperors, as the Amphitheatre of *Pompey*, and a Temple of Victory which he built. Likewise in the Consulship of *Quintus Catulus*, nothing was finer than the Marble Buildings to adorn the City of *Rome*, in which were

100 Palaces, equal in Beauty to that of *Lepidus*; as related by *Tacitus*, *Lib. 14.* and *Pliny*, *Lib. 36. Ch. 15.*

Thus, as the first Appearance of Architecture was attended by a vigilant and diligent Care for the Preservation of it in its Execution among the *Romans* during the Time of the Republick; so the Beauties of it were carefully preserv'd and executed under the several Emperors, till *Constantine* and *Constantius* his Son.

Plutarch, in his Life of *Julius Cæsar*, takes notice, that he adorn'd *Rome* with several publick Buildings; among which were the Temple of *Apollo* in his Palace, the *Porticus*, and a Library, which he fill'd with *Greek* and *Latin* Books; the *Mausoleum*; and likewise farther finished the Temple of *Jupiter Olympus*, begun long since at *Athens*.

Tacitus, *Lib. 3. P. 134.* says, that the *Romans* were so much given to Building, that it was the Custom for noble Families to shew their Pomp and Magnificence in building publick Edifices, for noble and ornamental Uses, as Temples, Galleries, &c. for the Use of the City, thereby to transmit their Memories, and that of their Family to Posterity.

Pliny, *Lib. 36. Ch. 15.* takes notice of the Beauty of the Temple of the *Pantheon* built by *Agrippa*. Likewise in the Time of *Augustus Cæsar*, the magnificent Buildings were in very great esteem; whose last Words testify this, when he said, *he found Rome built with Brick, but left it built with Marble*: And likewise his Generosity

rosity in being a Patron to the Books of Architecture writ by *Vitruvius*, sufficiently demonstrate the Preservation and Honours justly due to so noble and beneficial a Science.

Nero, though otherwise tyrannical to Mankind, had a Veneration for Art, which appears by the Palace call'd the *Gilded House*, the Remains whereof are of the finest Architecture of Antiquity. The Excellency of it continued under *Vespasian*, and *Titus*, as is seen by the Amphitheatre and triumphal Arch they caused to be made. *Plutarch*, in his Life of *Publicola*, mentions *Domitian* as a prodigious Admirer of Building, who rebuilt the Temple of *Jupiter Capitolinus* more magnificent than it had been before; he likewise built the Temple of *Minerva*, and that of *Flavius*. I might name the great Achievements of *Adrian*, who himself was a Practitioner of Architecture, (as *Pausanias* relates in his *Attic*.) *Marcus Aurelius*, and his Son *Commodus*, *Severus*, *Caracalla*, *Gordian*, *Aurelian*, and *Dioclesian*: but their beautiful Remains sufficiently demonstrate the Perfection and Splendor Architecture was in, and with what Honours it was protected, till after the Reign of *Constantine*, and *Constantinus* his Son, when it began to decline, and there were no more skilful Architects left, nor Princes whose Curiosity led them that way: This was about the Year of our Lord 310, as related by *Nardini*, pag. 407.

Antiquit. di Pozzuolo, di S. Mazzella, says, that *Alaricus* King of the *Goths* ravag'd *Italy*, and took *Rome*; after him *Gensericus* King of the *Vandals* laid it waste, and almost quite desolate: But their greatest Ruin was by *Totilla* King of the *Goths* in 545, who burnt and consumed the City, and laid all its sumptuous Edifices almost in Ashes; he demolish'd the proudest Structures, and left it quite ruin'd and eras'd. So far'd it with all the Cities of *Italy*, and Architecture fell a Victim to the sacrilegious Barbarians, and lay buried in Oblivion for the space of 1100 Years; but at last reviv'd again by the Vigilance and careful Inspection of those great Genius's who flourish'd in the 14th and 15th Centuries.

The famous *Bruneleschi* and *Ghiberto* carefully survey'd the decay'd Ruins of Antiquity, and brought Architecture from that rude *Gothick* manner, which had been every where practis'd down to 1400: they establish'd at *Florence* the Use of the *Dorick*, *Ionick*, and *Corinthian* Orders in all their Purity, according to those just Rules they had form'd from the Survey of the beautiful Ruins of the ancient Buildings at *Rome*.

Next followed *Baptista Alberti*, who pursued their Footsteps, and died in 1480. *Donatello*, after him, reviv'd and brought the ancient Ruins into a regular and just manner; he died in 1484. The famous *Bramante*, besides the Beauty of the Orders which he brought into

use again, made the Design of the great Church of St. Peter's at Rome; he flourish'd in the Time of Pope *Julius II.* instructed *Raphael* in Architecture, and died in 1514, aged 70 Years, buried in St. Peter's Church, as reported by *Vesari, Vit. del. Bramante.*

Raphael Urbin, that great and happy Genius, besides his wonderful Performances in Painting, was an excellent Architect, died at 37 Years of Age in 1520, and was buried in the *Rotunda.* *Anthony de San Gallo* next follow'd; he had the Management of St. Peter's after the Death of *Bramante*, he died 1534. Contemporary with him was *Baldassere* of *Sienna*; he continued Architecture in its Excellency at Rome, and likewise Painting and Perspective. (Among other of his Disciples was *Sebastian Serlio*, who compos'd those Treatises now extant, under the Name of *Sebastiano Serlio Bolognese.*) *Baldessere* died in 1536, and was buried near *Raphael* in the *Rotunda*, aged 76 Years.

Next followed *Julio Romano*, who advanced Architecture and Painting to a great Perfection; he died at the Age of 45 Years in 1546. At this Time in *Verona*, in the Republick of *Venice*, were many Reliques of fine Architecture, and many great Genius's; amongst whom was *Joconde*, call'd Fryer *John Joconde*, because he wore the Habit of the *Dominicans*, one of the Surveyors of the Fabrick of St. Peter's, with *Raphael* and *Anthony Sangallo.* *Budaus* says in honour of him, that he exceeded

ceeded *Vitruvius*. *Michael San Michael*, another *Veronese* Architect, and likewise *Falconetté*, both very famous for inspecting into the ancient Buildings at *Rome*. *Sansovino*, a *Florentine*, Contemporary with these, likewise advanced Architecture to a very great Perfection: he died at *Venice*, aged 78 Years.

Amongst these may be reckon'd the great *Michael Angelo*, who advanced Architecture to its highest Perfection at *Rome* and *Florence*; his Productions are too many to enumerate, among others he made a new Model of *St. Peter's Church*, which was finish'd according to the same Design. He gain'd the Affection of all the Princes of *Italy*, and serv'd seven Popes; he died at *Rome*, Feb. 17. 1565, aged near 90 Years; whence he was fetch'd away privately by the Great Duke of *Tuscany*, and sumptuously interred at *Florence* in the Church of *St. Cross*.

After him succeeded *P. Ligorio*, who so passionately loved ancient Buildings, that he fill'd near 40 Books full of Designs at *Naples* and *Rome*, and all the Provinces where there were any of those old Buildings, or Fragments remaining. He was chosen, with *Vignola*, after the Death of *Michael Angelo*, to survey and manage the Building of *St. Peter*; but finding fault with *Michael Angelo's* Design, he so offended Pope *Pius V.* that he dismiss'd him of his Employ, and chose *Vignola*, who was Contemporary with him, to carry on that great De-

sign alone, who was not only a great Architect, but a skilful Painter; he died at *Rome* in 1573, aged 66 Years, as *Egnatio*, who wrote his Life, observes. With these was likewise Contemporary, that great Architect *Andrea Palladio*, whose Works testifying his Genius, it seems needless to praise: he died in 1580, with all the Honours and Marks of Greatness from the Encouragement of his Superiors. About the same time appear'd *Maderni*, he finished the Front of *St. Peter's*, and after him *Dominick Fontana*, under Pope *Sextus* the Vth, chosen first Architect and Engineer to the Kingdom of *Naples*.

It would be almost endless to mention the many great Encouragements and great Genius's which have been since them in the Year 1600 in most Parts of *Europe*, or its arrival in our own Country in the last Century, when the rude *Gothick* way began to be despis'd, and true Architecture flourish'd under the Conduct of *INIGO JONES*, and that happy Genius *Sir CHRISTOPHER WREN*; whose Works testify the Greatness of their Judgments, and their just Ideas are but so many Marks of their Knowledge, which will be as lasting in Time, as their Judgments were unlimited in Extent.

As our present Times are infinitely indebted to their careful Practices and Preservation, so future Ages will ever be engaged to remember the Right Honourable the Earl of *BURLINGTON*, the Honourable Lord *HERBERT*,

BERT, and Sir ANDREW FOUNTAINE, as the principal Practitioners and Preservers of it in so critical a Juncture, when its Enemies are invading and undermining its Beauties, with an Intent to destroy those Remains of ancient Architecture with as vigorous a Pursuit, as the others endeavour carefully to preserve it. From the Example of so great Protectors of Antiquity, I have presumed publickly to defend those little Remains of it describ'd in the ensuing Treatise, the Product of some vacant Hours from my Employment; and whatever the censoring Part of Mankind may conjecture of it, I have still the secret Satisfaction within myself of seeing that my Time, whilst thus employ'd, has not been (like most of those of my Age and Station) lost in a Circle of Follies.

It is a Task, I must confess, very difficult in its Undertaking; but as I have drawn my Arguments from Nature itself, and the Concurrence of self-evident Proofs, they seem more persuasive to the Bulk of Mankind, and are more adaptedly correspondent to their Ideas, than all the various Turns of Eloquence, or the principal Fundamentals of a critical Demonstration.

As such are the only Motives which induced me to my present Vindication of Antiquity, which naturally arise from an unprejudiced and sincere Principle; so to such I humbly offer this ensuing Treatise, hoping that the Intention will be received candidly, and that the

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(xiv)

Defects will be favourably construed; which will be Satisfaction enough to me, to think that I am worthy to be esteem'd

Your most Obedient,

And Humble Servant,

ROBERT MORRIS.



THE
P R E F A C E
TO THE
R E A D E R.



MONGST the many Beauties we daily discover and behold, there seem none more immensely great, than those which are united in the Practice of Architecture; which I take to be of the highest Rank, either in consideration of its natural, or with a View to its artificial Extent. Now the Signification of Architecture I suppose to be no other than an Object, whose regular and united Compositions form that Symmetry which is universally esteem'd as beautiful.

Now

Now Beauty, I imagine to be founded, or chiefly to consist in two principal or necessary Rules, which are Order in Disposition, and Variety in Matter : These methodically united, and justly intermix'd and proportion'd with a natural Conformity to each other, give Grace to every Object which is accounted harmonious or beautiful. This, in short, seems to be the whole general Tenor of Architecture, taken with a View to itself, either in Divine, which are the Beauties of natural, or Human, the Product of artificial, Objects.

I might here indeed descend to define wherein the Beauties of Nature consisted, even in forming a compleat Piece of Architecture in insensible Bodies, or inanimate Beings, in which are an infinite Number of Harmonious Compositions, that by the regular Connection of the smallest Fibres, (or the minutest Part of it, invisible to the naked Eye) if duly consider'd by a nice Speculation, is nothing but a most beautiful Model of divine Architecture.

Or to raise our Ideas to a more advanc'd View in natural Architecture, that is, in respect to ourselves, (the most noble Part of the Creation) every Object, whose Members and agreeable Features, and Lineaments, form that Disposition which naturally affects and pleases the judicious Eye, and by this Rule is universally esteem'd as beautiful : I cannot but conceive it in this Sense to be no other, than a fine-proportion'd and a lovely Piece of Architecture. But as this is an Inspection too curious

rious for my Talent, and more properly adapted to the Studies of those whose Contemplations are the Ideas of natural Philosophy ; I shall leave it to be defin'd by those whose Judgment and Genius is more aptly apply'd to the Study of Divine or Natural, to consider the Beauties of mathematical or human Architecture, in that Part of it which relates to Building, and in this chiefly to the external Position.

In short, Reader, the following Piece is a Treatise of Architecture, or rather a Defence of those beautiful Examples and Rules which were prescrib'd by the ancient Practitioners of it, through which I have kept myself entirely to the Subject of my Title-Page, having vary'd no farther than what Necessity seem'd to require: Nor need I by way of Preface enlarge upon the infinite Beauties of the Practice of the Ancients, in comparison of those wretched, deform'd, and base Practices of our modern Builders; since almost every Page is so plain and intelligible, that nothing seems deficient to excite us to the Practice of the former, and the utter Detestation and Abhorrence of the latter. But as it is the nature of some to be ever condemning what is not conformable to their own Practice, or contrary to their Sentiments, I shall in this place answer two or three Objections which may be rais'd against the Work by those of a censorious Nature and Temper, and likewise make use of some particular Remarks in Defence of the Antiquity of Architecture.

b

But

But before I enter upon answering the Objections I before hinted at, I must beg leave to observe to you, that there is so near a Conformity, so strict an Adherence, and so natural an Affinity between Self-Opinion and Error, that we ever find them united as inseparable Companions; and so fatal are its Tenets, so dangerous its Ends, that it is impossible to discover any thing in its true Light, while possess'd with so prejudicial a Principle: for how can we in reality, with an impartial View, discern the Blemishes of another, when at the same time the Beam in our own Eye obstructs the Sight of the far greater Defects in ourselves? I speak this by way of Precaution, to those who are too apt to loosen the Reins of their Inveteracy upon any thing which does not exactly quadrate with their own unhappy mistaken Principles: but as these are not the single Enemies I have to encounter with, I shall observe some different Degrees of Criticks of this kind, and how unworthy they are of the least notice of those who act in a Conformity to the Principles and Virtues of our Ancestors, those noble Predecessors who left us so many lasting Monuments of their Glory, that even Nature itself seems to direct us to immortalize their Judgment, by the strictest Adherence to the Practice of those unerring Rules, those perfect Standards of the Law of Reason and Nature, founded upon Beauty and Necessity, which they left us to conduct and guide us safely through the intricate Labyrinths

rinths of a perfect Knowledge in sound Building. But to my Subject :

There is a particular erroneous Folly, which seems to be a Principle imbibed in Minority, which too many (who are Readers only) are guilty of: It is not only that unaccountable Error in displaying their Judgment by proceeding to read in or near the latter End of a Treatise before having perus'd the Beginning; but from thence falling into a more unpardonable Falshood, which is to judge from that place only of the Truth or Falshood, the valuable or invaluable Parts of it, when perhaps they've not been at the trouble of so much as examining the Title-Page. There is likewise a Proceeding as unjustifiable as the former, which is, pretending to judge of a Work by even the Name or Business of an Author; and as these are in their esteem, so they either praise or condemn, it may be, what they've never seen, much less examin'd.

There is another sort of Men which are, if possible, more reproveable than our former, (who pin their Faith upon another's Sleeve;) that is, those who judge of the Works of others by hear-say only, catching the Decision from the Mouth of another, and so display their pretended Knowledge to the Ignorant, in dispraising or valuing it, as they've receiv'd Information from another, and he too perhaps in the same case as himself. And lastly, another sort of pretended Criticks that can scarce repeat the Letters of the Alphabet in a distinct and re-

gular Method, that can dispute (as self-knowingly) from the common Judgment of things, and are as aspiring in their Sentiments to an Equality with a Man of the greatest Knowledge in Letters, when in Conversation with the Illiterate, like themselves, they endeavour to illustrate their Discourse, to appear something, repeating Lessons (in their own deceiv'd Imagination) in Grammar, when at the same time they cannot define the Signification of a Noun. From such Censurers as these, being so frequent, I cannot but expect to share the same false Glosses and Exposure with others who appear to the Publick; but as they are unworthy the confuting, or indeed more easily condemn themselves, I shall turn my Observations to the nature of a true Judge, and shall endeavour to clear two or three Passages which may be conducing to myself, in relation to the Subject I am now upon.

The Talent then, in brief, of a true Critick, seems to be to examine thoroughly the Intention, Design, and End of the Things propos'd or taught: To consider the Rules and Methods, if just and pure, to take the Result of the whole Piece, to see if conformable to Truth or Reason, if genuine and free from Theft. A Knowledge ought to be had of the Subject itself, and the Sciences or Rules which have the minutest Relation thereto: Without a just Regard to these and other Accomplishments requisite to form a compleat Judge, we may extend our Rage to the most advanced height of Censure; and

and become not Judges of the Works of others, but most worthy the Justice of being condemned ourselves. Nay, by so exposing others, we more unwarily expose ourselves in our own Failings, and dig the Pit which we fall at length into ourselves. From hence we may conclude, that this Observation is sufficient to curb the unruly Passions of the Censorious, and of force enough to suspend the Judgment of the more Knowing, till a thorough Examination is necessary to give you a perfect Idea of the good and bad Rules and Methods prescrib'd, and an intelligible Conception of the Accomplishments, to compleat a true Judge of this kind of Writing, or the Endowments of the Mind, requisite to form in the most elevated Sense a perfect Idea of the Beauties of ancient Architecture.

Object. I. But to return, it may be objected, That there are Books of this kind daily publish'd, which treat more fully, and give a more ample Definition of this Science, than what I can pretend to do. But I think very few appear but with an affected Air of Singularity, engrossing by a different Disposition of Materials new Inventions of their own, without regard to the more necessary Parts and Branches of Building which guided the Ancients: Which, I must confess, has been my chief Aim in the most minute Part of it. Likewise this consists rather in Defence than Instruction, and if I have been too tedious in Definition, it is chiefly to inform those

those who are unappriz'd of the minuter Proportions, to instruct them in an absolute Necessity of an Adherence to them, by avoiding that dangerous Enemy to it, Novelty and Singleness, which are the most penetrating in an early Access to Knowledge: likewise to inculcate a stronger and more lively Idea of it, by different Views and Turns of Variety in the Subject, so that they may still keep in mind the End of the Thing propos'd; which is, that we may have that Practice of the Ancients in Architecture arrive to such Maturity, that it should be above the reach of its Enemies to destroy.

Object. II. It may be likewise objected, (but admit the former to be answer'd) that this is compos'd with Speculation, which is less persuasive than Practice of Example: Building is chiefly adapted to a Mechanick Talent, so I imagine the Inspection may be the more perfect, when the Imagination is rais'd by a Variety of Descriptions, it seems more imprinted on the Mind, than that which is receiv'd by the Eye. The Eye can only survey, and is confined to a narrow Limit; whereas the Ideas conceiv'd by a lively Description, or a bare Representation, imprint on the Mind a lasting Impression: For if the Inspection be genuine and true, if supported by rational Arguments, by natural Allusions, and the Concurrence of self-evident Proofs, the Impression is stronger by far than an ocular View. When Reason is the Support and Guide to our Desires, they are more perfect

perfect and pleasing in the Survey, than all the intricate Labyrinths of Self-Opinion, in Practice, and are more acceptable to the supple Part of Mankind, than the critical Doctrine of ocular Demonstration. But I must let the Work answer for itself, whether it be thus far valuable or not, for being only inspectional.

Object. III. It may be likewise objected, that it is a Task too aspiring for one whose Talent is chiefly dependant upon, and adapted to the laborious Exercise of the Body. I must observe, that none are more capable of judging the Soundness of Materials, the Composition of its Matter, or the Capacity of its Duration, than the Person who daily experimentally proves their Force and Effects: but nevertheless, as this Part I have treated of is chiefly dependant upon the external Disposition of the Materials, or that which chiefly relates to Beauty; I must acknowledge it is a Task more particularly adapted for those who move in a higher Sphere, superiour to that where bodily Exercise has the greatest share, and whose Support is sustain'd by a Labour far less pleasing than that of the Mind.

I might here indeed descend to more particular Observations in respect to myself; such as a too close Application of divine and natural Architecture, that I have been too tedious in Definition, &c. but this would detain me too long from my Defence of the Work itself, against those who would object the Perfection of Antiquity,

quity, by imagining it to be less valuable than those Practices of our modern Builders, or as our own Judgment dictates, or that the *Grecians* were not its Institutions, or those which gave it its final Perfections. I shall be as expeditious as possible in the Remarks, by observing, that Antiquity has the more engaging Aspect: For doubtless a Succession of Practice is the most evident Proof of the Infallibility of our Judgment, and in this case nothing has been more convincing; for through all Ages of History this Science has been by some of the most Learned and Knowing, practis'd with a sure and certain Success of Beauty and Duration. Look into the many Instances of Examples produc'd by our famous modern Writers, (amongst whom *Palladio*) nothing can be more convincing how perfect the Ancients left those Footsteps, of which he has given us a full Idea; the many Temples erected by the *Romans*, imitated from *Greece*, to their fictitious Deities, were accounted so exceeding rare, that nothing seem'd wanting to compleat the Performance of that Art invented and perfected by the *Grecians*; which I come next to consider.

Object. IV. The Time of its Duration is above two thousand Years, since History has remark'd upon its Beauties, and those of *Greece* as the Founders; for the Names of the very Orders were deriv'd from the Countries where they received their first unpolish'd Form. I shall a little open the Remarks from a Passage in the 6th Book of *Homer's*

mer's Iliad, where, even in those remoter Ruins of lost *Ilium*, he describes the Palace of *Paris* just before that tender Episode of the parting of *Hector* and *Andromache*, in this manner :

Verse 305. *Rais'd on arch'd Columns of stupendous Frame.*

Again, 390. *Himself the Mansion rais'd.*

This, with other Descriptions of Temples scatter'd in his Works, give us a full Idea of its Beauties, and an entire View of its Antiquity. But whether these were fictitious or no, I am not now to determine ; if in reality we admit they were, and that no *Troy* or such Place had ever been, yet in his Time there must necessarily have been some Productions of this nature, else there could not have been a Possibility of so lively a Representation.

Homer had likewise, no doubt, a regard to immortalize his own Name, as well as the Fame of his Country, first to shew his own Judgment, and the perfect Knowledge of *Greece* in a Science so noble and useful to Mankind : For this purpose, he contrives to make *Paris* himself the Architect, to raise his Country's Glory, by giving us leave to imagine, that *Paris* (whose natural Genius lay in Study and Knowledge) when left sole Master of his beloved *Helena*, made, no doubt, an Inspection into the Customs and Manners of the *Grecians*, as to their Knowledge in Buildings ; and the more to engage his beauteous Object (after his departure with him) to have a more noble Esteem for himself, builds

c

this

this Palace for her Reception and Entertainment, every way conformable to the Practice of the *Grecians*, that by a constant View of its Beauty, she might see that it was with a majestick Grandeur, equal to that of her own Country, that she was receiv'd; and likewise to shew her that nothing should be wanting in Art to make her every way as compleatly happy, as when in the Palace of *Menelaus*.

As to the Character which *Homer* raises to the Immortality of the *Grecians*, there seems likewise room to conjecture, that he had some view of eternizing his own Name; for doubtless he would have been very cautious of mentioning any thing to advance his own or Country's Character, barely from the original Fountain or Appearance of a Science in respect to its Perfection; being too well acquainted with natural Reason, not to know that every Art improv'd so in its Minority, that if imperfect, or afterward to be improv'd, it gave room for distant Ages to condemn an Assertion in respect to its Perfectness, which instead of advancing the Character of the Author, seems rather prejudicial and condemnable: From which we may conclude, that very little could be added to make it more perfect or compleat, even in the Days of *Homer*. What distance that is from our own Time, you may see in Mr. *Pope's* Life of him, in his Preface prefix'd to his *Iliads*.

If, notwithstanding all these Assertions to prove the Antiquity of Architecture, it may be alledged the Assertions

tions are only suppositional, I shall here insert a Passage from *Milton*, which seems obliquely to hint, not only at the Antiquity of Architecture, but is likewise to the eternal and just Honour due to the *Grecians*; where speaking of the Palace of *Pandemonium*, in his first Book of *Paradise Lost*, he says, *Line 714*.

*Built like a Temple, where Pilasters round
Were set, and Dorick Pillars overlaid
With Golden Architrave; nor did there want
Cornice nor Freeze.——*

Here it seems evident, that *Milton* might have given the just Character or Honour due to another Country, had it been that *Greece* was not in reality the first Inventors: for a little further, in speaking of the Architect *Vulcan*, he has the following Remark: *Line 738*.

*Nor was his Name unheard or unador'd
In ancient Greece.*

Since what has been remark'd on the foregoing Heads, is, I doubt not, sufficient to give you an Idea of the Antiquity of Architecture; I shall now proceed to enter on the Subject before us, with this final Conclusion, That notwithstanding this should be condemn'd by all Mankind, or that they should universally conspire to annihilate or destroy the Remains of it; yet it shall still for
me

me continue free from Disturbance, by such an Adherence to the Practice of it, as shall be equal to its Value: Which I've describ'd, or at least endeavour'd so to do, in the following Treatise of the Beauties of ancient Architecture.

E R R A T A.

PAge 4. line 27. read *Architectural*. p. 8. l. 11. r. *but what is*. p. 15. l. 14. r. *even in, &c.* p. 17. l. 23. r. *of these uniting, &c.* p. 36. l. 23. r. *for whom*. p. 46. l. 11. r. *or the Semi, &c.* p. 74. l. 16. r. *they more, &c.* p. 80. l. 19. r. *defining the*. p. 81. l. 27. r. *Stuff*. p. 84. in the Chap. Title, r. *a Front*; and l. 4. for *two Profiles*, r. *a Profile*.



A N
E S S A Y

In Defence of

Ancient Architecture, &c.



C H A P. I.

A General Introduction.



THE most exalted Happiness of Man's Life, consists in the Satisfaction arising from a Contemplation of the Hand of God, so clearly display'd in the visible natural Works of the Creation, (that is, the wonderful Beauties of Nature effected by the immediate Hand of Providence, and assisted originally, and entirely

tirely actuated and directed by the Supreme Being alone) and from Art, in Imitation of this supernatural Power, from which flows a Sensibility and divine Admiration of that Power, whose beautiful Operations adorn every part of the Universe with natural, as well as artificial Architecture.

I shall here, in a particular manner, give some Reasons why I endeavour to draw a Conformity between natural and artificial Architecture; between that which is the Product of human Architecture, and that which is the Handiwork of Nature. First, That no Science but Architecture is, or has been permitted to contain the sacred Deity, for which we are furnish'd with the noblest Buildings that have adorn'd the several Countries of the World: It is this which has set Men at work on Temples and publick Places of Worship, not only that they might, by the Magnificence of the Building, invite the Deity to reside within it, but that such stupendous Works might at the same time be Competitors with the greatest Structures of Nature: Besides, it likewise opens the Mind to vast Conceptions, and fits it to converse with the Divinity of the Place; for every thing that is majestick, imprints an Awfulness and Reverence on the Mind of the Beholder, and strikes it with the natural Greatness of the Soul. Secondly, Because Works of this kind are more pleasant, the more they resemble those of Nature; they receive a greater Advantage in the beholding of them, because the Similitude is not only pleasant, but the Pattern more perfect. There is generally in Nature something more grand and august, than what we meet with in the Curiosities of Art; when therefore we see this imitated in any measure, it gives us a more noble
and

and exalted kind of Pleasure, than what we receive from the nicer and more accurate Productions of Art. Thirdly, Architecture was drawn originally from the Fountain of Nature. Fourthly, That the greatest Beauties of Nature still adorn its Performance now perfected. And, Lastly, That God, the World's Architect, (as *Milton* and several other divine Writers frequently call him) has more than once been pleased to direct Mankind in the attainment of it, as by the Example of *Noah* in Naval Building, and *Solomon* in Templar and Domal Architecture. But to return.

So great is the unfathomable Depth of natural Architecture, that the seeming lowest contemptible Insect, the smallest Mite, or the very Atoms of the Air, is a mysterious Act of Divine Wisdom; or whether we consider the Theories of the Earth, or Heavens, the Discoveries they have made by Glasses, or any other Contemplations on Nature: ' We are not a little pleas'd, says a great Author, ' to find every green Leaf swarm ' with Millions of Animals, that at their largest Growth ' are not visible to the naked Eye; or to enlarge the ' Ideas of the Imagination by degrees on the Contem- ' plation of Nature, in the various Proportions which ' its several Objects bear to each other, when we com- ' pare the Body of Man to the Bulk of the whole Earth, ' the Earth with the Circle it describes round the Sun, ' the Circle to the Sphere of the fix'd Stars, the Sphere ' of the fix'd Stars to the Circuit of the whole Creation, ' the whole Creation itself to the infinite Space that is ' every where diffused about it; we are lost in the La- ' byrinths of Worlds, and confounded with the Immen- ' sity, and Magnificence of Nature: Or to bend the

‘ Imagination downwards, to consider the Bulk of a
 ‘ human Body, in respect of an Animal, a hundred
 ‘ times less than a Mite; the particular Limbs of such
 ‘ an Animal, the different Springs which actuate the
 ‘ Limbs, the Spirits which set those Limbs a going, and
 ‘ the proportionable Minuteness of these several Parts,
 ‘ before they have arriv’d at their full Growth and Per-
 ‘ fection: and if, after all this, we take the least Par-
 ‘ ticle of these Animal Spirits, and consider its Capacity
 ‘ of being wrought into a World that shall contain with-
 ‘ in those narrow Dimensions a Heaven and Earth, and
 ‘ Stars and Planets, and every different Species of liv-
 ‘ ing Creatures, in the same Analogy and Proportion
 ‘ they bear to each other in our own Universe, and to
 ‘ discover in the smallest Particle of this little World,
 ‘ a new inexhausted Fund of Matter, capable of being
 ‘ spun out into another Universe.’ I say, such Specula-
 tions as these rais’d in the Imagination, in the Con-
 struction of Nature, are capable of opening the Ideas
 to an immense Scene of Beauties: Nay, we must be de-
 generated into the utmost State of Perdition and Apo-
 stacy, must wholly over-whelm the Faculties of the Soul
 with total Ignorance and Insensibility, and debase the
 Dignity of human Nature to Brutality itself, to be du-
 bious and unconvinced of the immediate Beauties of
 Nature, and the Hand of a Divine Power alone, in the
 architectual Creation of the World, and all its Works.

Thus as we daily discover fresh Beauties to admire in
 the Order of Nature, so has Art likewise its adorable
 Perfections; the first Productions of which being always
 accounted exceeding rare, it being so difficult to invent,
 so vast is the Extent of Art, and so narrow and limited
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the Judgment of Human Kind, by Assistance we form to ourselves a true Idea of things; which, if we were to commence with first of ourselves, we might make no farther a Progress in the Discovery, than to what the Judgment of another might extend upon the same Theme, (I speak of such who have not communicated their Sentiments or Ideas of Improvement in an original Scheme;) and yet perhaps the Thoughts or Ideas taken singly, might be something wide, or far different from each other; though these methodically united, would make a farther Inspection into the Reasonableness of their only suppositional Judgment. To obviate this Passage in a very familiar Instance; let us consider what noble Improvements have been made amongst the *Royal Society of London* within these few Years, how vast an Immensity of useful Discoveries has been delivered to the World by their mutual Assistance of each other: It is easy for us to be wrought into a belief, that had the greatest and most knowing of the whole Society, or the most learned Person in the whole Universe undertaken singly what these have effected together, they would have been at as great a loss to discover the ultimate End of their Desires, as when the first Foundation was laid to the imperfect Embrio.

Thus we find that the Improvement of all Sciences is chiefly dependant upon the Assistance or Ideas of a Community, and that the State of all Sciences in their Infancy have been imperfect, and that no one has yet perfected the original Foundation of his first Sentiments in any Art or Science whatever, but each has or may have had Improvements from a Communication of our Thoughts to each other; without which, human Society would

would be useless, Art would cease to be, and every Man would fall short of the attainment of even a satisfactory Definition of these his first Ideas of Invention.

And yet we see Man, that noble and stupendous Structure, that lively Image of his Maker, involv'd in as many prejudiced Notions of Absurdity, as it is possible for himself to conceive; Pride, Avarice, Self-Conceit, and such base Faculties as these, take up the greatest share of his Time to act them in, whilst the opposite Virtues are buried in the Oblivion of Unthoughtfulness; nay, so superlatively besotted is he, that he makes those Causes which were appointed for his Happiness, to be his own perpetual Misery: he acts in a direct Opposition to his own Judgment, stifles the first Motions of Reason, and uses that Talent of the Mind (which ought to be employ'd in the Actions which the Dictates of his natural Opinion teaches) to draw upon himself the general Causes of all the Misfortunes he is liable to be afflicted with: all the Casualties so incident to frail Man, are too generally brought on himself by that contradictory Spirit that rules over him, and is ever the Forerunner of most of those Afflictions naturally arising from a morose and inflexible Temper, which is always by Judgment determin'd to be the Foundation of Error and Simplicity.

Now the Effects of such Folly is best discovered in a due Consideration of the general Calamities or Troubles wherewith it is attended; such likewise are of a two-fold Nature, either publick or private: A publick includes a whole Body, or general Society, and is of an unlimited Extent, and where all are concerned in a Reproach

or

or Scandal, or are branded with Infamy, that consequently is of all others the most fatal : A private may possibly be repair'd, by a double Force of Diligence, Care, and Inspection. But when once the Bulk of Mankind shares in it, such is the irreversable Decree of Fate, that the most vigilant and watchful Guard of our Actions can never be of force enough to extinguish the Fury of its Rage, or to root out the Dregs of Infamy once settled in a publick Community.

Such an Unhappiness beyond dispute is then the greatest, and we have the most reason to suspect the Encroachments of Vice upon the Minds of the Populace, when they can lie dormant whilst the Danger is known to be hanging over their own Heads, and which has likewise impress'd on it the most visible Marks of sinking them inevitably past redress into the deepest Abyss of Contempt : for the Force of a just Scandal may be compar'd to the Weight, which, being let fall some distance from the Earth, the nearer the Center of Gravity, the Rapidity of its Motion adds Force to its Weight ; and Gravity acts upon itself, till at length, like a Rock, it becomes firm, fix'd, and immoveable.

Such is the Force and Effects of surreptitious Folly, thus dangerously spring we on to our own Ruin, when we are certify'd, that Scandal is a fatal Brand upon the Person it loads : nay, how often do we see even a causeless one the utter Ruin of many private Families ; for all Mankind (if the Impression is very closely apply'd) are very cautious of entering into Commerce with him, or even Society, (I speak of such whose Dependance is lodg'd in Society and Commerce, which is the Bulk of Mankind.) This deprives him of the Means of Sustenance;

nance, and that which others account the Felicities of human Life, are even burthensome to him. There are those who will likewise add to the Breach, and make the Weight generally too grievous to bear ; nay, how often does it put him upon unwarrantable Acts to retrieve the Misfortune ? When these have prov'd ineffectual, it at last perhaps drives him to the utmost Exigencies of Fortune, nor does it leave him even in death itself ; for 'tis very obvious, that the Error is intail'd by Inheritance upon his Posterity, nor Time itself can scarce erase the Breach. This is indeed a fatal Load, but is yet far beyond all Virtue, even Virtue itself is too often sunk under this heavy Misfortune, by being only too nearly ally'd to the unhappy Person.

I could enumerate many Instances of the Effects of Infamy, or Scandal, even in private Affairs ; but I proceed rather to observe, that if these are so fatal in themselves to private Men, what must be the Event of a just Reproach unhappily branded upon a publick Community, where every one is dependant upon each other in point of an universal Character, even the Scoff of our Enemies, and the Jest of our Friends ; Derision from abroad, and Mirth to Merit, to see the Bulk of Mankind involv'd in danger, and yet striving to get deeper in the Mire, still pushing who shall plunge himself farthest into the Arms of Scandal, and more closely embrace the contemptible Infamy branded upon their own Heads ; pleas'd to be esteem'd boorish, rude, and unpolish'd in their Discipline and Manners, and contemning the Rules of unquestion'd Authority to be their Guide in most of their Actions. This is doubtless the greatest, the most fatal, and deplorable State
of

of all others, and seems to be the unhappy Loss which I before hinted was irreparable.

I could in this place prove from natural Reason, that the Decay of the State and Government of a Kingdom, is dependent upon the Decay of publick Buildings ; and, on the contrary, shew what an immense Addition it is to the flourishing Prosperity of it, such as Credit from abroad, and Tranquillity at home: for while that's secur'd, publick Trade increases; and, *vice versa*, while that's sinking, the other cannot long continue: So dependent is publick Business in Trading, Merchandize, &c. upon the flourishing Condition of publick Building, that while this is declining, the other must inevitably fall. But this Speculation rather drives me from the Subject propos'd, which I shall now endeavour to pursue, by observing that we have the greatest room to imagine our own case bears too true a Resemblance to my last Assertion, from the visible Abuses and publick Follies introduced by our modern Builders: for those base and contemptible Inventions, those deform'd and irregular Compositions, those slight and groundless Proceedings, we have every day an ocular Demonstration of, gives the most occasion of Censure to those whose great Ideas are more aptly apply'd to a direct opposite Practice.

That which more strengthens and confirms me in my Opinion, is, the still unwarily persisting in irregular Tenets. To be fond of an amazing Dulness and Stupidity in our Actions, argues our Weakness of Judgment, or our acting in a direct opposition to the Dictates of natural Reason: Methinks a Train of Melancholy, Detractions, Calumnies, and censorious Slanders, are

the just Deserts of the growing Evil; in short, we must be entirely lost to all Sense of Shame, be deaf to all the Intreaties of Reason, and be incapable of receiving the least Satisfaction of Life, if we cannot be mov'd at such an Unhappiness; or even if Self-Love is not of force to induce us to defend those little Remains of Honour and Greatness, which is in the highest danger of being wrested from us by our neighbouring Nations. They appear to have a more advanc'd Taste of Judgment in sound Building than ourselves, a more beautiful Idea of it; and above all, a just Value and Esteem for the Excellency of Order instanced in the numerous and surprising Copies of Art brought hither from amongst them, as if on purpose to degrade us with the Absurdity of our base and supine Negligence and Sloth, (in continuing in the illegal and groundless Practices which our modern Pursuers of Folly produce in Building) by opposing the Beauties of ancient Architecture, which is of such an exalted Esteem amongst those of the highest Rank, both in Merit and Honour.

It is very natural to a rational Being, to conjecture that all Mankind cannot possibly be so stupid and insensible of their own Indifference to the Love and Practice of Truth: but we may as aptly affirm, that where the Generality visibly bears the Sway without opposition, the Whole consents, if not adheres to their injudicious Proceedings: for if most Men are easy and contented, whilst a visible impending Folly or Error (which has the appearance of so great danger imprinted on it) flourishes and becomes the favourite Practice of the Bulk of Mankind, we may undoubtedly conclude, that very few can have power enough to range their Ideas fit for Construction.

Ah !

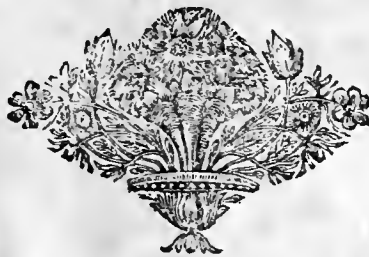
Ah! sad unhappy Scene! was Man ever plung'd into more Follies, or was ever a Misfortune of this kind more publickly great? or made a deeper Impression upon the Minds of the Populace, than those Errors we see every day increasing in the execution of Building. The melancholy State of Architecture, during the savage Outrages of the *Goths* and *Vandals*, was not more daringly and barbarously abus'd, in respect to the Inequality of Time and Knowledge in which both Scenes were acted; the one, in its Minority, almost in respect of our present *Barbarians*: likewise such Attempts were from a rude, savage, and unpolish'd People; now from a more knowing and polite; from those chiefly for Rapine and Pillage; from these for Novelty, Singleness and Malice: they had some sinister View and Self-end in the vile Massacre; but these, like *Nero*, with no other view but to please themselves in the sight of its Ruins. Had ever Merit more reason to vindicate the Justness of a Resentment arising from the Encroachments of an opposite Folly, occasion'd by every Upstart in Building and Sciences, who raises mere Mountains of Shadows in his wandering Imagination, conceives in his own deluded Judgment that he has acquir'd a sufficient Competency of Knowledge in Architecture (or rather in Deformity) to capacitate himself for the indisputable performance of his own illegal Practices? Nay, so blindly ambitious is he in his Extravagancy, he conjectures no Art or Science is extended beyond the Limits of his Sphere to attain to, nor the practical Execution of 'em any Novelty. This, in reality, is the Character many of our modern Architects assume to themselves, and boastingly launch into the Field of Art, surrounded with a whole Circle

of Follies and Extravagancy, and daringly pursue the false glaring *Ignis fatuus*, which leads them through so many erroneous Paths, that at last they sit down in a Pit or Quagmire, to attend the approaching Rays of a more benevolent and useful Light; when they find themselves to have wandred a long, forlorn, uncomfortable Way, through many Dangers and Errors, and far distant from the first dangerous and false Path in which they set out.

But notwithstanding, to keep up his own assumed Character I before hinted at, he finds out such preposterous Inventions, so odd and wild in the Design, so slight and groundless in the Execution, so repugnant to Reason, but withal so exactly suited to the Taste of the Illiterate and Ignorant, that not so much as the necessity of a Conformity to Rule or Order is once thought of. Headed by a Person of greater Distinction in Wealth than Merits, as extravagant in his Notions as himself, he gains such Acquaintance as Interest byasses, who being prejudiced in his favour, as absurdly condescend to advance and establish their unproportioned Novelties. Such as these generally gain all the Approbation and Applause of the Vulgar, whilst Men far superior in Judgment, and endow'd with an unlimited Gift of Knowledge, are too much necessitated to be conformable to their Excesses, by not appearing in open defiance of such Proceedings. Nay, so far are they constrain'd by the Exigencies of Life, that they often act almost in a direct Opposition to Reason and the Dictates of their own sublime Genius's, to get Sustenance to keep up the Decays of Nature, and to share a small part of those Encouragements which they receive from
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the illiterate Benefactor, which **are due only** to themselves from those of a direct opposite **Practice and Nature**.

By such too frequent Eruptions and Inundations as these, and such repeated Follies, the original Beauty of Order decays; that visible and unbounded Extent, that Nobleness and Grandeur, that Sweetness and Harmony in the Composition of ancient Architecture is so unregarded by our modern Builders, that Deformity is by them deem'd Regularity; Disproportion is stiled Compleatness; a lumpish Solidity, Airiness; in a word, they are such Bigots to their own unwarrantable selfish Opinions, that they can't discern Light from Darkness, Truth from Falshood, nor the beauteous Paths which point out the true and undoubted way to attain a competent Knowledge in sound Building.





C H A P. II.

*Of the general Extent of Architecture, as it
relates to the Practice of the Ancients.*

HAVING in my preceding Chapter shewn the Affinity between artificial and natural Architecture, and the unwarrantable Performances of our Moderns in Building; I shall in this consider the Grandeur and Extent of the Practices of the Ancients in Building, without entring into those Rules, in this place, which those great Masters have explained in numberless Treatises on this Subject. Now, Architecture, or Order itself, is a beautiful and harmonious Production arising from the Ideas of an unlimited Judgment; and where artfully compos'd and happily executed, nothing can raise the Mind to a more advanc'd Pleasure, than to behold the agreeable Symmetry and Concordance of every particular separate Member, centred and united in the Oeconomy of the Whole; with the consentaneous Agreement of apt Materials, regulated and adapted in a due Proportion to the distinct Order propos'd, in such a variety of Beauties, whose Dispositions are likewise concurring with the Rules prescrib'd by its ancient Practitioners, which were ever founded upon Reason.

But

But of the different ways of gratifying our Curiosity in Works of this kind, nothing more pleases the Imagination than those Products which have a near Affinity to the Practice of the Ancients, in relation to the Bulk and Body of the Structure, or the Manner in which it was built. The Greatness or Manner of Architecture has such force upon the Imagination, that a small Fa-
 brick, when thus compiled, gives the Mind nobler Ideas than one of twenty times the Bulk, where the Manner is ordinary or little. Nay, even the same Quantity of Superficies may be so aptly dispos'd of, that the Grandeur of the Manner of the Ancients, and the Method of our Moderns, shall appear not only different in Beauty, but seem to be, even their Quantity of Superficies, of a greater Magnitude. The Methods of the Ancients appear solemn and great from the Divisions of the principal Members, consisting but of few parts of a bold and ample Relief; and the Moderns, in a Redundancy of those smaller Ornaments, which divide and scatter the Angles of Sight into such a multitude of Rays crouded together, that the whole appears a perfect Confusion.

It has been esteem'd by those Practitioners of the ancient Methods and Rules necessary to execute the Performance of sound Building, that it requires a more than common Capacity fully to comprehend; it is a Study which soars above the reach of those mean and ignoble Souls, who imagine it to be confin'd only to the gross and perishing elemental Materials wherewith it is compacted; when, on the contrary, its Professors are by an absolute undeniable Necessity constrain'd to call forth the whole Reason of Geometry and Architecture

to assist them in the execution of their unlimited Fancy ; and whatever is produc'd reverse or unconformable to the Rules of these Sciences, is a Proceeding as unjustifiable, as to act in a direct opposition to the common Law of Reason : for without a compleat Knowledge, or at least a competent Judgment in Geometry, we shall be unable to demonstrate the Strength and Solidity of the Building, the Usefulness or Necessity of each Support, the Weakness of one Buttment, or the Force and Effects of another ; or to produce a Plan which shall be of a sufficient Magnitude to sustain the Mass of Weight arising from itself, in consideration of the Vacuities which weaken and abate the Force of the same.

As for the Knowledge (requisite to the performance of sound Building) in relation to Architecture, or that which corresponds to Beauty ; it will be useful to consider, that without this we can never give our Work a true Proportion or Grace. But here it will be necessary for me to observe to you, that by Architecture itself I don't mean an undeniable or absolute Necessity for the Execution of Columns and Pilasters in every of our Performances ; but whatever may fall under the Denomination of Order, I include within the Limits of its Rules : Such as Proportions of Doors, Windows, Architraves, Keystones, and the like ; Chimneys, Magnitudes of Rooms, Niches, Intercolumniations, &c. all which are but as separate Branches of Order, and to which a due regard ought to be had, and a strict adherence to the allotted Proportions prescrib'd by the ancient Practitioners.

Thus far, by a general Observation, we may plainly discover what is necessary to be understood in relation to the Usefulness, Assistance, or Necessity of these Sciences ;

Sciences; without which, it will be altogether impossible to give either to the exterior or interior Ornaments or Disposition, that Beauty or Harmony which is so requisite in the Performance of sound Building. The beautiful Extent, then, of Architecture, is unlimited; for while the Imagination or Ideas can, by a various Disposition of the same Materials, form new Beauties in the Composure; so long the Extent is unlimited: for the Ideas may be wrought into such an elevated Frame, that Order may seem to be carried beyond its Bounds, both in Grandeur and Beauty; yet while these may be improv'd, the Extent of Architecture, or Building in general, may be said to be unlimited *ad infinitum*.

But, yet how few are there now, but who, ambitious to be thought compleat and understanding Masters of this Science (by disdaining to follow those famous exemplary Authors of Antiquity) produce such low and mean Objects, so contrary to those excellent Rules, so disproportionate and repugnant to its Precepts, that they are unworthy the very Name of Building; and ought by Lovers of true Art to be esteem'd as base and contemptible as the Authors of them, who pyrating one Member of this Order, another of that, these uniting a hideous Medley of Deformity (just as to take the separated Members of several Men and unite them all in one Body, each to its proper place, though never so disproportionate) attribute the Composition to their own Genius, and as ambitiously as extravagantly term it a Design entirely new, and their own? Such Folly! as if Art consisted in that, and not in the general Distribution of the whole Work. Such as these never arise even to the universal Knowledge of Order, for want of

Abilities ; but by Necessity are constrain'd to stop there, incessantly repeating and practising such poor little dejected Ideas of Objects, as their own mean and miserable Fancies furnish them with.

Thus are they sunk beneath the lowest degree of Contempt, and stified in their own dull Imagination ; whereas, on the contrary, Minds fill'd with Ideas truly great and noble will produce nothing but what in effect is sublime : nay, oftentimes in their Imaginations they soar even above themselves in the Execution : but 'tis those only to whom Nature has been propitious, and endow'd with a more clear Judgment to discern the true and essential Beauties of Order, and that it consists not in the separation of Members, but rather results from the Symmetry and Oeconomy of the Whole, in the joint Union and Concordance of them all, agreeably centred and united in the appearance of one distinct Body ; which produces the most visible Harmony, and infuses itself even to the Souls of those whose Ideas are open'd with the real Knowledge of Beauty and Art, and judging what is worthy Esteem, and to be term'd true Architecture or Order in all its Beauties ordain'd by the original Institutes of it.





C H A P. III.

Of the Antiquity and general Causes of the Decay of Architecture.

AS Architecture has no Limits nor Bounds to its Beauties, so likewise its Continuance hitherto has no Determination of Time affixed, from Records, to its Rise and Foundation. Should we trace it back to the suppos'd Time of its first Invention, should we search the greatest Writers of all Ages who have endeavour'd to clear this Point; they so disagree in their Sentiments and Conjectures, that it will be impossible to discover the Certainty of the Time of its primitive Institution. But beyond dispute, the *Grecians* were the first happy Inventers, they extracted the beauteous Ideas of it from rude and unshapen Trees, the Product of Nature, and embellish'd it, by degrees of Perfectness, with those necessary Ornaments, which have been since practis'd by those of the most sublime Genius's in all Ages. From hence *Rome* herself was furnished with all those excellent Gifts she so anciently enjoy'd; those divine Ideas of moral Virtue and Philosophy, seem to have been first modell'd and fram'd by the Directions and Rules of the ancient *Grecians*: Or whatever else

has stamp'd on it the distinguishing Character of Virtue and Beauty, here, and here only had its original Perfections.

As no Footsteps of the *Grecian* Buildings now remain, we must of necessity have recourse to the Antiquities of the *Romans*, who received the Rules and Methods immediately from the *Grecians*. When the just Sense due to Virtue began to decline in the *Grecians*, so did their Nation, Sciences, and Architecture sink, and were over-whelm'd with it in its Ruins; till the industrious Vigilance of the *Romans* transferr'd it to *Rome*, where it continued long in its native Dress, free from all the false Glosses introduced since, in all its natural Innocency it was adorn'd with all the Perfections which Art or Nature were capable of furnishing her with. How beautifully pleasing and perfect are the never-dying Remains of its endless Glories, collected by the indefatigable Care and Industry of *Palladio*? How bold and engaging in the Appearance? How pure and innocent in the Execution, withal mix'd with an Air of Delicacy and Sweetness in the whole Performance. Such are evident Proofs how preferable the Beauties of ancient Architecture are to the illegal Practices of our modern Builders.

Thus long it continued in its primitive Purity till about the fifth Century, when the barbarous Inhumanity of the *Goths* and *Vandals* (who over-run the greatest part of *Christendom*) and the continual Divisions amongst themselves; totally eras'd all the Remains of its Beauties.

But with these was fatally mix'd the most prejudicial and destroying Enemies of it, Novelty and Singleness:
Those

Those began to spread and extend themselves, and the soft Infection easily gain'd upon the Minds of the Multitude. Its Professors being so prejudiced and byass'd by Interest and popular Applause, and their own unhappy restless Tempers, and depress'd with the Insensibility of what was truly great and noble; they utterly, nay, shamefully and openly declared against it, rejected its sublime Principles, and treated it with so much malicious Barbarity, that the original Beauties of Architecture were almost extinct and lost. Thus the decaying Principles of Novelty and Singleness were as destroying in their Nature to Art, as all the Barbarism and Ruins of the destructive Wars of the Enemies of the *Romans*; and were more conducive to the Decay of all Sciences, than the unhappy Divisions among themselves.

It may not be unseasonable, in this place, by way of Remark, to explain the true Sense and Intention of those open Enemies to our Subject, by considering, that in nothing we seem more effeminate than by being so blindly fond of every little Novelty offer'd to our view. Some set such an inestimable Value upon any thing which has the least appearance of Novelty, that the most indefatigable Industry is not wanting to attain their Desires of something which has a Correspondency or Resemblance to it in its formal Disposition. Thus are they led insensibly into erroneous Principles by the prejudicial Sentiments of others: A Thirst after every thing which has the Character of Original imprinted on it, is justly, by the Enemies to Art, adapted to the general changeable Dispositions of Mankind; for this reason, such Success always attends those Productions, whose Birth and Appearance is of the latest Date. Singleness is likewise

wife as dangerous in its Tenets, and as prejudicial in its Principles, as the other. Some appear single in their selfish Opinions, by being ever contradictory to the Evidences of Truth and natural Reason: Some there are who appear single in Opinion, only to be continually opposite to the common Judgment of Mankind. Some again, by the Instability of Fortune, a View to Preferment or Favour, or even a publick Applause, appear single in their Judgments, and act reverse to their own Ideas and Sentiments.

Many more Instances of both kinds might be enumerated: But to hasten to my Subject, I shall only observe, that doubtless that which has been by Practice and convincing Arguments from Nature and Reason, prov'd by many in all Ages to be perfect and pure in its Principles, must be preferable to a Novelty directly opposite; and which is spread by one (perhaps) whose Judgment is as short and limited as the Date of the Infection he spreads; and to appear single for the sake of Singleness or Necessity, falls farther short of Perfection, and leaves us no room to imagine that any thing but Folly can be produc'd by those who have the Agreement of no other (skilful) Judgment but their own; and that too so contradictory to Truth and the commonly received Opinion of the opposite Virtue: and where Constraint obliges us to act, we can certainly expect nothing but what is lame and disorder'd.

This has so true a resemblance of our present Condition, that I cannot but believe, that the farther we appear to be from the Centre and Original of Truth, or the Institution of those just and pure Rules prescrib'd by the Ancients in the Perfection of their Sciences, the
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farther we deviate from the true Path itself, till it leads us at length through so many mysttick Ways, and such unsearchable Labyrinths, that we unhappily mistake the fleeting Shadow for the real Substance. But to return again to our Subject.

Architecture, by these uniting Causes, fell a Victim (with its Fellow-Sciences, Painting and Sculpture, &c.) to the sacrilegious *Barbarians*, and lay long buried in the Ashes of Oblivion, till about the latter end of the thirteenth Century, without the least Pity or Affection; till the Love of Virtue encouraged that great Genius *Bramanté*, in the Time of Pope *Julius II.* to revive the Beauties of it, by a due Observation of the ancient Edifices, and the Practice of it in a Conformity to the Rules and Methods he found made use of in the Execution. *Michael Angelo*, *Ligorio*, and many others were great Assistants and Encouragers of the Revival and Practice of it; amongst whom *Palladio* bears away the Palm. How great is his Manner, how elevated his Ideas, and how bold in the Execution, is best discover'd in those noble Productions he left as Examples for our Imitation. He flourish'd with a Grandeur equal to the infinite Beauties of his Studies, which was in the sixteenth Century, and died in the Year 1580.

In them we see the lively Images of Antiquity rising from Heaps of Ruins, where all the Lustre of Beauty and Art conspire to raise our Sentiments and Ideas to that height, that we may easily perceive the immense difference between those ancient beautiful Productions, and the lame and disorder'd Performances of our Moderns. All who have the least Taste of Art, cannot be insensible how great a Degree of Pleasure arises from a
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bare Reflection of the Imagination alone, in relation to the Nobleness and Grandeur of the former, and the depress'd Ideas of the latter. These, though unregarded by the unthinking part of Mankind, nevertheless cannot detract from the lasting Tokens of their Greatness, where even the most piercing Causes of Decay, nor even Time itself will hardly ever deface their Memory in the Breasts of the Practitioners of ancient Architecture. At length, through various Scenes and Changes, it (being again revived) safely arrived on these distant Shores; yet not so far placed from Nature's Eye are we, but some Notions of Art sprung or at least remain'd in the Breasts of her polite Sons. Barbarity and Ignorance were shook off, and a due Sense of Virtue and Knowledge were placed in their room. Here, in her Infancy (to us) Architecture was nourish'd with a degree of Tenderness and Care, suitably adapted to its Nobleness and Value, cherish'd with an agreeable Fondness, solid; sincere, and naturally apply'd to the real Beauty of the Object itself; first, like true Friendship, it gradually found Success in the open Frankness of its Nature; and by its Beauties and engaging Aspects, it at last so far remov'd all its Enemies, that nothing seem'd wanting (except Encouragement for its Professors from Men of Wealth and Power) to make it appear in such a Degree of Perfection, that it might even vie with the Ancients, in respect of its Correctness; though as yet little appear'd of it dispers'd amongst the *British* Genius's.

But not out of due time arose that Ever-renowned Professor, who traced back all the pleasing Paths of Antiquity in Architecture, with all the Care and industrious Vigilance that was possible to give him any Ideas more
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conducive to Pleasure and Beauty in the Survey, in which his Imagination surpass'd even a Description, his Judgment arriv'd to the most elevated Height of Perfection, his Soul being aptly fram'd for the reception of all those noble Sciences and Beauties of the Mind, which human Nature can be capable of receiving: He had in himself something peculiar, a fine Manner of introducing those Master-Strokes of Art, which are the more beautiful and pleasing, as they most resemble Nature in the Design and Execution; in short, he has left such lively Representations of a sublime Genius, that none amongst the Worthy but acknowledge him to be an Example fit for our Imitation, and Guide to lead us through the unerring Rules of ancient Architecture: I mean, the *British Palladio*, INIGO JONES.

Not to detract from the just Honour due to that great Genius, but rather to add Lustre to his Name, I must beg leave to remark upon the deserving Character of a Competitor of his, which was Sir CHRISTOPHER WREN. It is not a little conducing to the Justice due to so great and noble a Soul, to see one of so prodigious an Extent of Knowledge as the Latter, guided as it were, or in some measure confirm'd in his Judgment by the Examples of the Former. Behold with what daring Flights of Art he raises his own and Country's Fame! and that too even in his Youth, what he attempted he happily executed. In a word, there's nothing which has imprinted on it the true Character of Great and Noble, but was centred and lodg'd in the Breast of this venerable and worthy Man.

Likewise, I must beg leave just to touch upon two or three Instances of his Knowledge, amongst the many
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beautiful Ideas of his Imagination, which are unobserv'd by many, who we may imagine have not a true Taste, or at least any Notion of the Beauty and Harmony of this Art. One of these Examples, is *Bow-Church* in *Cheapside*. What a Sweetness is there in the whole Piece? How bold in the Performance? how easy and airy in the last Degree? Every articulate Member consentaneous to its Place and Design, every Vacuity adapted to the Force of the Solidity, every Part proportionate and necessary, useful and ornamental; there seems nothing wanting to make it perfect or compleat. Another is *St. Dunstan's in the East*; what a bold and glorious Attempt is there in that single Spire, erected on so seemingly feeble Suppeditors? This is, beyond all Contradiction, the Result of a beautiful Imagination, and a finish'd and entire Composition of Geometry.

Lastly, what Soul except his own could have been capacious enough to have contain'd that stupendous Edifice of *St. Paul's*, within itself? or who can behold such a sweet Surprise without being mov'd at the Grandeur of that miraculous Building? Here is that Union and visible Concord centred in one distinct Body, which produces the most charming Harmony that Art can give us in the view of it; it raises us to the most agreeable Pleasures, and gratifies every Sense of the whole Man; but nothing except the true and genuine Beauty of Order can have this effect, nor can any one be sensible of the Pleasure in the Enjoyment, unless he likewise participate of the true Knowledge of Architecture. A late Author, on another Subject, has observ'd,
 " That a grave and studious Man exceeds a Debauchée
 " in the Enjoyment of a Woman of whom he is be-
 " lov'd,

“lov’d, and whom he passionately loves.” The Excess of Pleasure makes a deeper Penetration in the Mind, and the Felicity becomes more pleasing, by a thorough Sensibility of the Causes of the Pleasure we receive in the pursuit of the Enjoyment.

We may a little reflect upon the great Blessing this worthy Genius enjoy’d, in having his Life happily prolong’d to see this Production entirely finish’d: A Life replete with Virtue and honourable Age, a quiet and peaceable End, free from the noisy Fatigues of national Business, and the Incumbrances of worldly Affairs. ’Tis a melancholy Consideration, that he was no more honoured and dignify’d by his Country, nor respected by the unthinking part of Mankind: But now his venerable Head lies down in Peace, let us preserve, while Time shall last, that truly honourable Name of Sir CHRISTOPHER WREN.

If the major part of our modern Builders were not irrecoverably lost to all Sense of Shame, abandon’d in the strictest Sense to the common Law of Reason; nay, to all the Motives to Virtue; they would without dispute be reclaim’d from their guideless, ungrounded, and thoughtless Fancies. Without doubt, if they had any Value even for themselves, any Sense of their own Weakness and Insufficiency (and how openly they expose their Follies to the Censure of the Learned and Judicious Imitators of Antiquity) they must certainly acknowledge, that the old Paths are the safest ways to tread in, the ancient Guides the most sure to follow; since so many noble and worthy Men, who penetrated into the Value and Beauty of Antiquity, have not disdain’d to be esteem’d as Admirers, Encouragers, and

even Professors of it ; contenting themselves, without airy Flights of Self-Opinion, to be led by the most ancient and safe Rules, accounting them surely the most exemplary which have been follow'd by so many preceding Ages of the World, so perfectly and strenuously, and with so much Vigour, that neither all the Encroachments of Novelty, all the Efforts of Singleness, nor all the exasperated Malice of its open Enemies could for some time make any Breach in its Excellency and Virtues.

But alas ! what Power, what Force or Assistance can elude the IncurSIONS, or withstand the Attempts of that never-failing fatal Law, the Law of Liberty ? This is the Source and Foundation, the Spring which flows so plentifully with Novelty and Error : From this Stream, and this alone, arose the Floods of Follies we see every day unhappily flowing in upon us, and driving and bearing all the beautiful Ideas of Knowledge into the Gulph of Simplicity and Error. Such Proceedings give us reason to imagine that the Nature of things are chang'd, every thing is reverted from its first Intention, and Reason (only because it was the Guide and Practice of the Ancients in the Execution of Order) is laid aside, as a principal Enemy to the Conduct of their injudicious Practices. In a word, whatever is unworthy Esteem, or undeserving our Notice, or whatever has branded on it the Marks of Contempt, is the only Product (of the Generality at least) of those whose Capacities are unaptly dispos'd for the Practice of Building.

In one place, even where they endeavour to imitate Order, we find what should be Proportion, elevated to

a prodigious Size ; in another, depress'd beneath Scorn ; this mangled and robb'd of its Ornaments, and the other loaded and sunk under the heavy Burthen of a monstrous Lump of Deformity. I can scarce allow myself the liberty of thinking, that the Works of our judicious Ancestors, or the beautiful Examples of Art, pursued in former Ages, are once thought on, unless it be to load 'em with all possible Defamation and Scandal, by entitling them *Gothique* and *Ridiculous* ; nay, all the base Terms that Novelty and Ignorance can load 'em with.

Who can be silent ? who can conceal their Resentment of such ungovernable Proceedings ? Can Men endow'd with noble Minds be thus sunk under these Follies ? Can Insensibility gain an absolute Mastery over Truth itself ? Then may we with reason conclude our Wounds are incurable. But rather let us imagine, that a present Remedy may in some measure mitigate the Fierceness of the Disease : An Application of proper Antidotes, with Instructions, may perhaps, if timely apply'd, conduce to the Relief of our Grievances, notwithstanding all the Methods which may have been already used, have prov'd unsuccessful, (though suitable and agreeable Ideas of Judgment, extracted from the Fountain of Art ;) which are so rejected, despis'd and insulted over, that we have too great reason to conjecture, that our modern Builders have fully determin'd, or are at least united in one Mind, to have Fallacy, Errors, and groundless mistaken Follies be their Guide and Conduct in whatever is the Result of their Imagination, or Practices in Building.

C H A P.



C H A P. IV.

Touching the Orders in general.

HAVING in my preceding Chapters given some general Hints of the Reasons of the Decay of ancient Architecture, I shall now endeavour, by the most convincing Arguments (not in exposing the particular Follies of our Moderns, but) by shewing the Beauties of Order, both in a verbal and ocular Demonstration, to prove the erroneous Practices of their Injudicious Productions: But to confine myself a little to the Orders in general, I shall in this Chapter alledge some Reasons for my proceeding in this Method; and, then, urge the absolute Necessity of being conform'd to the practical Rules of the Ancients.

And herein I cannot but imagine, by inserting and pointing out the particular Indecorums of modern Performances, I might give room for some to imagine they are not so illegal and groundless as in reality they are; for to remark only upon Particulars, would in some measure admit a part to be justifiable; or to condemn a part only, shews a Possibility of some parts being as regular, proportionate and beautiful, as those other parts are irregular, disproportionate and deform'd,
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else why are the Censures rather extended to the whole Work : since if a part is unproportion'd or irregular, it consequently deforms the whole. But, as Mr. Pope has observ'd in the regular and harmonious Symmetry of a fine Face ;

*" 'Tis not a Lip or Eye we Beauty call,
" But the joint Force, and full Result of all.*

So that a Part being irregular or absurdly executed and disproportionate, it argues the whole to be of the same Species ; for if a Part is irregular, and a Part beautiful, it proves the Beauty to be Chance, and not Judgment, else the Whole would have been beautiful : and if the Whole is deform'd, it argues naturally the Inventor's Ignorance, that not a Part could have appear'd to have been the least conformable to the Rules of Antiquity.

It is an Absurdity to think, that if part of an Edifice is irregular and disproportionate, (though the other Parts are conformable to the Rules of the Ancients) that the Whole is or can be term'd a regular Structure : For this Art, which is founded on Harmony and Proportion, like Truth itself, admits of no Medium. Nor is there a Possibility of uniting Beauty with Deformity, or Truth with Falshood ; but that which is Beauty becomes deform'd by being of too near a Relation to be separated : the Beauty cannot make the Deformity beautiful, but the Deformity makes the accidental Regularity of the same Species with itself.

Who would so expose himself to the Censure of the Judicious, if knowing more beautiful Methods, as to
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act directly opposite to those Rules, and endeavour to shew his Talent in the Execution of Deformity? It is the natural Rule of Reason from hence to infer, that the Inventor's Case was Ignorance, and not Choice; and if a Part were regular, why not the Whole? Beauty is far more pleasing and commendable than Deformity, but this, like the former, proves to be Chance, and not Judgment. From hence we may naturally, with Reason, conclude, that if the Whole is not directly in every Part beautiful and regular, it is not to be so esteem'd when united in one Body, though these taken singly, may be in reality beautiful; yet the Connection of Irregularity makes that which in reality is beautiful, to be like itself irregular, because it is not a Part constitutes a Beauty, but the Result of the Whole.

That which deters me from pointing out the particular Fallacies and Errors in our modern Performances, proceeds likewise from a natural Consideration, which seems more plain and open in its view: That is, the way to incite us to the abhorrence of Vice, is best done by shewing the Beauty and Rewards, the Felicity and Contentment contain'd in the Practice of the opposite Virtues.

Like our first unhappy Parents, we naturally covet to enjoy that thing which we are bid to abstain from; in this case, Nature has been almost a customary Law. It is possible to believe, that had we never known that the Trust we break is sinful or unlawful, because forbidden, we should never have minded or coveted after it; but because the Injunction is impos'd on us by Restraint, we naturally are the more eager in the pursuit of the Enjoyment: and in this case, the two former prejudicial

judicial Principles which I observ'd were so erroneous, *viz.* Novelty and Singleness have a great Power in the Action.

Lastly, if when knowing the Danger of a Disease, the sick Man just expiring for want of a speedy Redress by the Application of present proper Remedies; I say, if we should just then tell him the general Causes of his Malady, the many Incidents natural to such Distempers, the fatal Effects of them, and the Malignity of them, how little availing would such Discourse be to the Benefit of the languishing Patient? Just thus is the Case of the Disease before us, which I shall now briefly open, and be as expeditious in the Application as possible.

But before I thus proceed, I must beg leave to clear myself from the Imputation of Censure, by informing you my present Design is free from the least thoughts of ambitious Ostentation in appearing to the Publick. For an Author should consider, that in Writings of this nature to the World, every one inspects into the Verity of his Proceeding; and if it is not entirely free from the most common way of modern Writers, whose Compositions are for the most part made up with the Studies of other Men, it exposes him to all the Censure and Defamation that so injudicious a Conduct deserves. And here likewise I would not be thought to prescribe Rules of Confinement, as to the minuter Proportions, as accounting them so absolutely necessary in the performance of the Execution; but must leave that to the discerning Judgment of the more knowing Architect in so nice an Observation. My chief and ultimate Wishes

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tend only to the Preservation of declining Architecture, to have it done in a Conformity to those excellent, sure, and undeniable Rules prescrib'd by its ancient Practitioners.

This is that beauteous Practice I would endeavour to recommend to your serious Consideration ; that Study which prevail'd so much upon the Minds of the Ancients, and induced them by a frequent and close Application to bring it to an entire Perfection. There is not one kind of Building whatever but may be erected by those Rules and Methods which they left for our Practice, to lead us through the various Scenes of Beauties we encounter within their Productions. Such a Multiplicity of Prospects which arise by distant Reflections, cannot but incite us to the framing such an Esteem for it, as shall bear an equivalent Proportion to the Beauty of the Object.

The three *Greek* Orders are of themselves sufficient to raise the greatest, noblest, and most magnificent Structure that Mankind can possibly invent, without the least Assistance of the *Latin* or *Roman* ; which are borrow'd from the Excellencies contain'd in the former, and when compar'd to the Antiquity of the other, but of modern Extraction. For as the learned Monsieur *Freart*, Author of the *Parallel of the Ancient Architecture with the Modern*, observes, (and to whom I am indebted for several Remarks) there are but three sorts of Building ; so the three *Greek* Orders furnish us with the three different kinds to execute them ; as the Solid with the *Dorick*, the Medium between the Strength of the *Dorick* and the Airiness of the *Corinthian*, perform'd.

form'd with the *Ionick*, the Delicate with the *Corinthian*. To these I shall adhere, and discourse of them in their turns, without touching upon the other two; leaving it for those to defend, who shall, by perhaps a more discerning Judgment, better comprehend their Use and Beauty in the Practice of Building.

The Necessity of being conformable to those Proportions in our Practices, is seen from their being prov'd to be founded upon Nature and Reason. This was not only the Foundation of their Practices, but also the Fountain of Order in general, and the Result of the Executions of the Ancients. Reason is in reality the Root of a mathematical Definition, which when convinc'd by such a Definition as appears concurring with Possibility, it readily consents to a belief of the Truth. As for Instance, as Columns are more advanc'd in height, so consequently of less power to sustain the Bulk of the Weight with those whose Diameters are equal, and of a less Height. Reason induces us to believe, that a Column of ten Feet high cannot sustain such a Weight as one of five Feet height of the same Diameter; for the Force of the Solidity becomes of less Power to sustain in Proportion to its Height, because the Power of Gravity has the greater Depression upon itself, when it is augmented in a Progression of Height upon the same Diameters; which consequently must be less capacitated to support, not only the Weight arising from itself, but also the Power which Gravity has on the Action of all Bodies, whose Solidity requires a sufficient Quantity of Matter to sustain the same. Thus ought

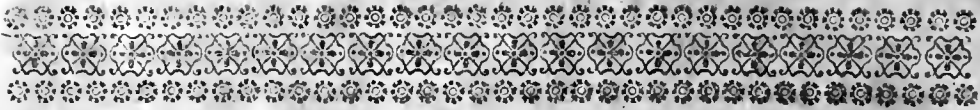
we to consider in every Part of our Speculations, that Reason should be the first Ground-Work of our Intentions; and when thus founded, we shall appear only to be Imitators of the Ancients in their Practices of Architecture, in relation to the Execution of sound Building.

Nature, or natural Reason, is such a self-evident Conviction of the Object of our Contemplation, or the Sensibility of its consisting in a Conformity to our Ideas, that we may consent to believe without mathematical Enquiries. In this case, I would alledge, that by placing a Column with the upper Part of the Shaft of it downwards on its Capital, and reverting its Base upwards, and the greater Diameter of the Shaft with it, seems to be as unconformable to mathematical Reason, and as inconsistent with natural, as it is to believe that a Man should from his Infancy continually walk on his Hands, and use his Feet as naturally in all Actions, as others generally use their Hands.

Reader, it may seem altogether incoherent with the Stile of modern Writers, to draw such plain, though obvious Allusions; but when you reflect from whom design'd, the Meanness of the Dress answers the Objection, in reference to the Taste of the Bulk of Mankind. It is not intended for such whose Ideas require a Superfluity of eloquent Rhetorick, set forth with a smooth and graceful Turn of Thought in every Line, to convey by softning Language, conformable to their Judgment, every minute Circumstance: but for such whom Fortune has placed in a lower Sphere,
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by whom I hope I shall be clearly understood in this plain intelligible Method of Reasoning; which I have endeavour'd to render as obvious to the meanest Capacity, as the Practice of ancient Architecture is preferable to that of our Moderns.





C H A P. V.

The Dorick Order defin'd, in a verbal Demonstration, in relation to its minuter Proportions and Divisions.

THE *Dorick* being the first regular Idea of Architecture, and the Foundation of Order in general, it is therefore necessary to begin with it. I shall in this place only just observe, as to its Symmetry, That it has a beauteous (though solid) Aspect, its Members adapted to its Strength, and its Entablature, whose Altitude is ever $\frac{1}{4}$ of the Height of the Column (with its Base and Capital) is in a Geometrical Proportion conformable to the Force of the Solidity.

I shall, in this and the following Chapter, make a distinct Definition of the Names and settled Proportions of its separate Members, as practis'd by the Ancients, from the Plinth of its Base to the Regula, the uppermost of the Cornice. But in speaking of the Base, I must not omit the following Observation, *viz.* That I cannot agree with Monsieur *Freart*, the aforementioned Author of *the Parallel*, in not introducing Bases to the Columns of this Order; for there is as
seeming

seeming a Necessity that they should be executed in this as the other; the first and principal Member, the Base, being always practis'd by almost all who have writ upon this Subject and Order: Notwithstanding whatever may be alledged from the most antient Example, whose Basis might, by a long Continuance of the Structure, be conceal'd beneath the Ruins of itself; and its decay'd Parts united with the Soil, might, for want of due search after it, be pass'd by, and so be a means to give rise to this unreasonable Point of Judgment.

My reason for this Conjecture is founded upon this, that the most ancient Pieces being the most valuable, those whose Studies lay in Inspection were more curious in the Observations of those principal Members above the Eye, and more exact in the Calculations; and the Surface of the Earth, or its united Ruins being above the Base, might be difficult to remove, or perhaps too much Trouble: So they were contented to admit a Base proportion'd to the Magnitude of the Diameter of the Column, and probably omitted that part, because they themselves had not seen it. I will not so much insist upon absolute Necessity, because I have no Example for the Authority of the Assertion; yet in the Bath of *Dioclesian* at *Rome*, a very ancient as well as beautiful and regular Composition of this Order, the Author before cited will not positively affirm whether the Column of this Profile was without its Basis. From whence we may conclude that this, and two or three Instances seemingly concurring with his Distaste, occasion'd him so much to inveigh against them.

But I cannot pass by, without remarking upon *Palladio*, the greatest Reformer after the Decay of Architecture,

ture, and the Introductions of those preposterous Errors which ensued, and likewise to whom Monsieur *Freart* gives so reputable a Character. I cannot but imagine that he made a deep Inspection into the original Beauties of Order, and the Practice of the most ancient Examples; and found they were so undeniably beautiful, requisite, and necessary to compleat the Performance, that he rais'd his own *Dorick* Composition upon a Basis, which, without dispute, was in Conformity to the Practice of the Ancients, both in the Proportion and Disposition of its separate Members. Upon this so unquestion'd Authority of Example, I seem less worthy of Censure, in maintaining the Necessity of a Basis, whose Proportions I come now to consider.

The most part of those who have been Practitioners of Architecture, universally agree in this Point as to Proportion, to allow for its Height thirty Minutes, (which I would otherwise term the Semi-Diameter of the Column, the Whole being divided into sixty equal Parts, term'd Minutes for the more easy Division of its separate Members) from the lowermost Part of the Plinth to the upper Part of the upper Torus, which is the Height of the Base.

The first or lowest Member (properly beginning with the Foundation) is the Plinth or square Block, the most necessary and principal Member of the whole Base; for if the rest of the Base was of Wood, this, if the Work was expos'd to the Injuries of the Weather, was always made of something more durable, such as Stone; or originally, a Tile might be the Matter to supply the Deficiency of Stone, to hinder the Penetration of the Damps, or other decaying Principles, from having
any

any Force or Effect upon Wood, whereby it might endanger the whole Fabrick, by the Sinking or Weakness of that which was done with regard to Necessity as well as Beauty. The Height of this Block, or Plinth, is ten Minutes, that is, ten of those Sixty Parts into which the Diameter or Width of the Column below is divided, and on which rests the

LOWER TORUS, to distinguish it from the upper. This Member well resembles the Edge of a Cushion, by the Rotundity of it, which is conceiv'd to be occasion'd so by the Pressure of Weight lying upon it. In Imitation likewise of the natural Effect, its Height is 8 Minutes to the

SMALL FILLET, or Lift, or Band, which is the next Member that we meet with in course, lying upon the aforementioned *lower Torus*, which seems to be a Band to the same above, as the Plinth is below. The Thickness or Height is 1 Minute and $\frac{1}{4}$ to the next, generally term'd

CAVETTO, *Trochile*, or *Scotia*, which is that Concavity between the two *Torus's*. Its Resemblance is similar to a Pulley, from whence it is by some call'd *Rundle*. Its Height is 4 Minutes and $\frac{1}{2}$; which leads me to another

FILLET or *Band*, between the upper *Torus* and *Scotia* aforementioned. Its Height, as the other, is 1 Minute and $\frac{1}{4}$, to the uppermost and last Member of the Base, call'd the

UPPER TORUS, whose Height is 5 Minutes. This is in a manner just form'd after the other; and these are all the Members included in this Case, which is usually term'd the *Attique*, or rather *Antique*. Their Proportions

tions added together, make the Semi-Diameter of the Column below, which I before observ'd was 30 Minutes; and this Base is suitably enough apply'd to the other two Orders, and looks extreamly well when executed, and indeed has been practis'd in the *Corinthian* Order, in very ancient Examples, with great Success of Beauty: but as others of the same Date have something vary'd, and have differently adapted Bases to the respective Orders, so I shall not scruple what is in the least conformable to their undoubted Judgments, since nothing can be more perfect, than the Rules and Proportions they prescribe.

Now proceed we to the SHAFT, TRUNK, or, as the *French* term it, TIGE, which signifies originally the Body of a Tree; and this I rather imagine to be more properly adapted to the thing itself, than *le Fut*, the Shank, (as some term it) because perhaps from thence it had its Original. The *Shaft* then, or bare Column itself, which is to be understood between the upper *Torus* of the Base and the Freeze of the Capital, (the Necking or Astragal being always included in the Shaft) its Height is 7 Diameters; a Proportion agreeable to the ancientest Practices, of which we are not totally depriv'd of Example. The first remarkable Member is a FILLET, resting on the upper *Torus*, and which seems as a Band, and which I conjecture was originally made to confine the Column to its stated Limits: the Height is 1 Minute and $\frac{1}{2}$.

This leads me to something observable in the Shaft, (separate from its Necking and Fillet) which is its Diminishing. This had its first Rules given from Nature; for as Columns were originally made of unshapen Trees,
that

that is, rude and natural, according to their Growth : So by a frequent Practice they found its Disposition harmonious and beautiful. Of diminishing Columns, there are three kinds, of which that which is most correspondent with Nature, is the most agreeable and necessary ; that is, swelling from $\frac{1}{3}$ of its Height, which is concurring with Nature in the Growth of a Tree well shapen. Some make them diminish streight from the Base to the Necking, and some streight from $\frac{1}{3}$ to the Necking : but this Swelling is of a more harmonious Nature, and likewise conformable to a geometrical Proportion, and the Evidence of natural Reason.

For the Pressure which lies on the Capital seems to force and bear down that Part which regularly swells, (although within the Extremes of the Diameter below) and by this gradual diminishing in a circular Form, it has a greater Force to sustain the Solidity it supports : for were it streight from $\frac{1}{3}$ of its Height to the Necking, and the Diameter at top equal to that Diameter which is swelling, there is less Substance in the streight Column at $\frac{2}{3}$ of its Height, than there is in that which is swelling, and consequently less capacitated to support the Solidity it must sustain : for the greater the Diameter, the more apt to discharge its Office, than one of a less Diameter of the same Height. To perform which, consult *Palladio*, who, by a plain and intelligible Method, has prescrib'd an universal Rule for this purpose ; which leads me to the top of the Shaft, whose Diameter is 50 Minutes, or 25, the Semi-Diameter ; from whence, as at the Base, is a Cavetto or Wash beneath the

NECKING, which consists of an Astragal and Fillet, (in the other two Orders likewise.) To the Fillet, which is next in course above the Cavetto, is allow'd, as to the other, 1 Minute and $\frac{1}{2}$; and to the Astragal, (or as the *French* more properly term it, *Chapelet*) a String or Band, 3 Minutes and $\frac{1}{4}$. If duly considering its original Institution, it seems the most inseparable Member of the Column itself in all the Orders, because it was ordain'd, when the Columns were of Wood, to hinder the penetrating Effects of the Sun, which by the Excess of its Heat occasion'd the Particles of the Wood to contract themselves into a more close Range, and by being attack'd by Air, open'd the Separation of the Particles (which were disunited by the stronger Power) for the reception of Rain and such decaying Principles, which by repeated entrance occasion'd a certain Decay: they were less durable in their Nature by the reception of opposite Elements, and consequently endanger'd the whole Building. This Necking, like a Band or String, therefore was ordain'd to confine the Shaft to its natural Limits, in respect to itself, and is ever plac'd as a Seal to the

CAPITAL; (I conceive it to be deriv'd from the *Latin Caput*, which signifies the Head;) some term it Chapter, whose Proportion I proceed next to consider. The most ancient Examples extant, generally adhere to allow for its Height, as to its Base, 30 Minutes, or the Semi-Diameter of the Shaft at the Base. I must here of necessity observe to you, that this Division of the Diameter into Minutes at the Base, is the Standard to the whole Work for the Division of the separate Members: For by this all the distinct Members are proportionally regu-

regulated and divided; and as the Diameter of the Column is enlarg'd or contracted, so is every separate Member magnify'd or diminished, in a proportion conformable to the Diameter of the Column at the Base. But to proceed, this Division of the Capital in its distinct Members, is extremely regular in its separate Members, which I now proceed to define: And first the

FREEZE of the Capital, (which is always so term'd, to distinguish it from the Freeze above the Architrave) is that superficial Surface that is ever perpendicular with the Shaft of the Column next to the Astragal or Necking: Its Height is from the same 9 Minutes to the

THREE ANNULETS, or some make a Bead with a Cavetto or Hollow at the Foot; but as this is the most ancient, as well as most beautiful, I rather admit of this in the Execution, to which is allow'd 4 Minutes, the whole; which being equally divided, is 1 Minute and $\frac{1}{3}$ each. There are ever below the

OVOLO, or **ECHINUS**, sometimes carv'd with (what are generally term'd amongst Workmen) Eggs and Anchors, resembling a quarter Round in its Figure, though not in reality so, because its Projection is less than its Height, which is 5 Minutes and $\frac{1}{2}$ from the upper Annulet, at the Foot of it, to the

ABACUS; which is a quadrangular Disposition of the upper Part of the Capital, to defend the rest of the Work beneath from the Injuries of the Weather: its principal Members are the Plinth of the Capital, Cymatium, and Fillet. These are contain'd in the Abacus, of which the first is the

PLINTH OF THE CAPITAL, so term'd to distinguish it from the Plinth of the Base, from whence it derives its
Name,

Name, because, like that, it is ever executed square in this Order; its Height is 6 Minutes and $\frac{1}{2}$ to the

Lysis, Cymatium, or, as some term it, Ogee, which resembles a Wave, as rolling from the List that crowns it, to the Plinth of the Capital. This is the upper Member likewise in the *Ionick* Capital, which is 3 Minutes and $\frac{1}{4}$ high to its inseparable and last, the

List, or Fillet. This is 1 Minute and $\frac{3}{4}$ high; these united, produce a very agreeable Aspect, and conformable to the exact Proportion I before describ'd, which is 30 Minutes of the Semi-Diameter of the Shaft of the Column next the Base.

You see, Reader, that I have been very exact in the verbal Definition of the minutest Member contain'd in the Base, Shaft, and Capital in the *Dorick* Order, with the Proportion of the Height of the same; it now follows, that I proceed to examine the Entablature in the same Method: but before I enter upon this, I must observe to you, that as its Column has a less Height than those of the other two Orders, so its Solidity is in a greater Capacity adapted to sustain a more massy Entablature. The Ancients, no doubt, were assur'd of this so natural a Reason, for they allow'd $\frac{1}{4}$ part of the Height of the Column, with its Base and Capital, and to the *Ionick* $\frac{2}{9}$, and the *Corinthian* $\frac{1}{5}$. Had it been with respect to the Diameter of the Column, the *Corinthian* Entablature would have been a prodigious deal more than the *Dorick*, provided the Proportion were adapted to the Diameter equally; and as its Column is more advanc'd in height, so of less capacity to sustain it than the other two: As for instance, the Supposition of a Column being 2 Feet Diameter of the
Do-

Dorick Order, the Entablature of the same $\frac{1}{4}$ of the Height of the Column (8 Diameters) is 4 Feet; whereas, if the *Corinthian* Column (whose Height is 9 Diameters and $\frac{1}{2}$) were 2 Feet Diameter, $\frac{1}{5}$ of the Height of the Column is 3 Feet 9 Inches and $\frac{7}{12}$. So the more advanc'd in height you see the Column's Entablature abated, in a Proportion taken from the Height of the Column, and not the Diameters, though of an equal Magnitude. But this Observation having detain'd me from considering its Proportion separately, I hasten to the next Chapter; with this Conclusion, That in every Part and separate Branch of Order, the Ancients had a peculiar regard to have it in a Conformity to the Result of a geometrical Definition, and consonant to the Dictates of natural Reason.





C H A P. VI.

The Proportions of the Entablature of the Dorick Order consider'd; with Reflections upon the Causes which introduced its Enemies, Singleness and Novelty.



BEFORE I enter directly upon the Definition requir'd, I must here remark to you by way of Inspection, the Subtilty of Novelty, with what deceiving Policy it stole upon the settled Proportions of Order. This, as concurring to my purpose, cannot but give you some Idea of our having the most reason to condemn that, and strictly adhere to the Rules prescrib'd by the Ancients for the Execution of even the minuter Proportions of Order in our Practices.

And for this purpose, it will be requisite to observe, that Liberty first began to make Inroads, and Falshood by degrees eras'd the very Foundation of those Rules, which had been the long and tedious Study and Practice of those, who, by the Assistance of each other, brought Architecture to that entire Perfection in which I have before describ'd it. But Error did not extend itself but by a gradual Progression; its Follies made no deep Impression to outward appearance, till it had gain'd

gain'd an absolute Mastery over Truth: it at first by Moderation and Disguise, by Flattery and false Appearances, stole insensibly upon the soft and effeminate Breast; and by an easy and seeming gentle Deportment, so clouded and obscur'd the Rays of Light, that the Deceit could not be discover'd, till it had almost extinguish'd the true Sense of Order, which it struck at, both in Root and Branch.

Had it boldly and voluntarily proceeded, or visibly and openly at once appear'd, it could never have made the least Impression upon the Minds of even the Generality of susceptible Mankind; for by being appriz'd of its Encroachments, they would have been able, by a defensive Posture, to have maintain'd Order still in that Purity and Beauty, which was instituted by the discerning Part of Mankind, who first gave Architecture her original Perfections: but, alas! little Incurfions made open a way for greater, and small Beginnings took their desired Effect upon an unguarded Virtue, and when, perhaps, least suspecting such rude Attempts from even the most prejudic'd Minds.

The Theft of one small Member, with the Addition of another disproportionate one, seem'd but of little importance to the Assistance of its Enemies; but that enlarg'd a Way for greater and more unhappy Consequences which follow'd: for then, being unregarded, a Foundation was laid for the pillaging and destroying it, as it were, of almost all its beauteous Ornaments. Every one then lessen'd or enlarg'd, added to or diminish'd even the most necessary Members, as his erroneous Fancy dictated; and by a frequent Practice of their repeated Follies, did (I doubt not) esteem the greatest Falf-

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hood,

hood, the most daring Irregularities, and the most absurd Errors for the harmonious and undeniable Truth, and the unerring Virtues and Beauties of ancient Architecture.

Reader, I have thus far caution'd you of the Danger of entertaining the least Notions of Self-Praise in the Alteration of your Members, either in Proportion or Figure, unless in some particular Cases there is a seeming Necessity, which very seldom happens, it ought so to be with the utmost Care and Inspection; but continue them in the Form and Proportions here prescrib'd, which will be the most conducing Cause to attain a just Character amongst those of Merit and Judgment. To those I write who are young Proficients, and unappriz'd of the Nature, Design, and Proportion of Architecture; so the more easily deceiv'd and drawn from the Paths of Truth, by a natural and eager Pursuit after Novelty and aspiring Singleness, and a propense Desire of following most of the preceding Follies I have already hinted at; and given you, I hope, sufficient Reasons to detect. But at last I am arriv'd at the desir'd Haven, and now will proceed to the Proportion of the

ENTABLATURE, or, as the *French* term it, *Entablement*, from whom probably it was deriv'd. This is $\frac{1}{4}$ part of the Height of the Column, which is eight Diameters; so the Height of the Architrave, Freeze, and Cornice (which makes the whole Entablature) consists of two entire Diameters. I shall proceed, first, with the

ARCHITRAVE, which, in the most ancient Examples, is 30 Minutes in height, and for the most part divided into two Fascia's, though some admit but one; (but this seems

seems too plain, and favours too much of the *Tuscan*.) The *French* term it *Cordon*, which signifies superficial or flat, which is properly enough adapted to the Situation of the

FIRST FASCIA, or lowermost, always resting on the Capital, and is ever in this (and the other two Orders) perpendicular, with the Shaft of the Column just below the Necking, or perpendicular with the Freeze of the Capital. And likewise you must observe, that the Freeze above the Architrave is perpendicular with the first Fascia, the Height of which is 11 Minutes from the horizontal Surface of the Top, or uppermost Member of the Capital to the

CYMATIUM, or, as some call it, *Gola*. The *French* term it *Cymaise*, (from whence I conceive it to be deriv'd) which signifies likewise a Wave that it resembles in its Figure. Some omit this Member, and have only the second Fascia, projected one Minute beyond the Perpendicular of the first, without any Separation; but I chuse rather to admit of this for variety, and having sufficient Example: The Height is 1 Minute and $\frac{1}{2}$ to the

SECOND FASCIA, in which I must observe there are certain *Guttae*, deriv'd from the *French Goute*, which signifies a Drop, and by some so call'd, by others term'd Bells, which are six in number, always placed under the Triglyph of the Freeze, and I think 'em its inseparable ornamental Companions: They seem from Nature to be form'd like Drops of Ice, congeal'd by the occasion of Rain trickling down the Channellings of the Triglyphs. They are executed sometimes flat in shape like the Frustum of a Pyramid; or circular, like that of a Cone; disunited by a perpendicular Line through the

Centre, or resembling a Bell, from whence so call'd. They are crown'd with a small Annulet, or Band, whose Proportions together make 5 Minutes and $\frac{1}{4}$, both within the second Fascia, whose Height is likewise 13 Minutes to the

TENIA. This, like a Band, seems to confine the Architrave and Freeze together. I take it, from the afore-said Observation, to be deriv'd from the *French Tenir* to keep. To its Height is ascrib'd 4 Minutes and $\frac{1}{2}$ to the next Division of the Entablature, the

FREEZE; the *French* term it *Frise*, which signifies flat or superficial, whose height is 45 Minutes, or $\frac{3}{4}$ of the Diameter from the Tenia of the Architrave to the upper Tenia, so term'd to distinguish it from the afore-said. Some call it the Capital of the Freeze, which I imagine constitutes a part of the Cornice, though otherwise understood by some who make it a part of the Freeze; but I must observe to you, that there is an inseparable Member, that we term the

TRIGLYPH, which is ever the Height of the Freeze, and whose Width is the Semi-Diameter of the Column, or 30 Minutes. These are first divided in twelve equal Parts for the Division of the Channellings, (some say in imitation of *Apollo's* Lyre, the first Temple of this Order with Triglyphs in the Freeze being dedicated to him) which are two whole Channels, three Spaces, and two half Channels; to the two outward, or Semi-Channels, is allow'd one part of the twelve to each, and to the Spaces between the Channels, which are three, is given two Parts each; and to the whole Channels, the same Proportion of Width as the Distances between them,

them, which is two Parts each. These added, make up the twelve Parts, as I before observ'd, for its Division.

I must just observe to you likewise, that the Metopes or Distances between the Triglyphs, are, or ought always, as near as possible, to be the same in Width, as the Height of the Freeze; or, in other terms, that the Triglyphs ought to be placed such a distance from each other, that the Vacancy between them shall be as high as the Freeze, or perfectly square; which, when executed, appears very agreeable to the Eye, and what was always the Care of the Ancients in their Performances. This brings me to my third and last Division of the Entablature, generally call'd the

CORNICE; the *French* term it *Goutière*, or Spout, which conveys the Water, or defends the Work beneath it from the Injuries of the Weather. This Division of the Cornice consists of four superiour Members, *viz.* Upper Tenia, Bedding Molding, Corona, and, lastly, the Cornice, (although the whole is so term'd;) which I would distinguish from the other by the Name of Inferiour, or the Cornice of the *Corona*. These are again divided into less Divisions, whose Proportions I proceed now to consider: I shall commence with the

SUPERIOUR TENIA, or Capital of the Freeze; the first Member above the same; which is a flat Fillet or Band, like the Tenia of the Architrave: It seems to bind or confine the Work whereto it belongs; its Height is five Minutes to the first Member of the

BEDDING MOLDING, which in this place is a *Carvetto*, or Hollow; the Height is six Minutes to the Fillet, which is between this and the *Ovolo*. The Fillet or Band is one Minute to the last Member of the Bedding-Molding, which

which is the ECHINUS or OVULO aforementioned. (There is to this likewise a Fillet or Band, but it is not measured with the Ovolo, because it is hid in the Cavity under the Planchere, when the Eye is level with the under part of the *Corona*;) the Height of which is eight Minutes to the third Division of the superiour Cornice, the

CORONA: This is a Member so necessary, that we never find it omitted in the three Orders, unless (I think) in what they call the compos'd Order at the Castle of the *Arco de Leoni* at *Verona*; likewise by *Alberti*, in his *Corinthian*, taken, I conceive, from the *Temple of Peace* at *Rome*. These are the only three Examples where we find the *Corona* deficient: the Reason they may alledge for not being executed in these Orders, is, that the Modillions form of themselves a *Corona*, or Defence from the Injuries of the Weather, which is their only Intention. But in the *Dorick* and *Ionick* Orders, where Modillions are seldom executed, to omit the *Corona* would be a preposterous Error: And as these are the only Instances, I oppose to them the numberless other Examples of Beauty extant, and the Argument falls short of its Force, since so many more ancient and greater Examples have ever been adorn'd with this so necessary and ornamental a Part of the Cornice; whose Height is nine Minutes to the uppermost and last Division of the Cornice, term'd the

INFERIOUR CORNICE, or the Cornice of the *Corona*: This consists of a double CYMAISE, or Cymatium, where the lowermost is always inverted, and the other Recta to the CYMATIUM INVERTED, is given 5 Minutes, and ITS REGULA (separating it from the Recta) 1 Minute and

and $\frac{1}{2}$ to the CIMA-RECTA, whose Height is 7 Minutes and $\frac{1}{2}$, to the uppermost and last Member of the whole Entablature, call'd REGULA, or LIST, or CINCTURE, always executed in the three Orders; its Height is two Minutes.

I have now consider'd the superiour Cornice in its four Divisions, the Proportion of every separate Member of the same, which are as follow: The TENIA 5 Minutes, the BEDDING-MOLDING 15 Minutes, to the CORONA 9 Minutes, and to the INFERIOUR CORNICE 16 Minutes; which, when added together, makes 45 Minutes. Now to this add the Freeze 45 Minutes, and the Architrave 30, produce 120 Minutes or 2 Diameters; or, as I before observ'd, the whole Entablature consisted of $\frac{1}{4}$ Part of the Height of its Column in the *Dorick* Order; which being 8 Diameters in height, is the same as two Diameters. Thus far have I compleated my first Proposition, and now proceed we briefly to define the Method of Execution.

But before I thus proceed, I must just observe to you, that without a due Observation of the necessary Projectures, or a perfect Conception how to execute this Part so, that the Work appear regularly dispos'd of, our Compositions will appear very disproportionate and deform'd. I for this purpose, as the most approv'd of Method, divide the greatest Diameter of the Column (which is from $\frac{1}{3}$ of its Height downwards to the Base) into 60 equal Parts, term'd, as I have before observ'd, Minutes; from the Centre of which, or at 30 Minutes, I erect a perpendicular Line quite through the whole Height of the Column and the Entablature, from which central Line I take the Projection of each Member. As
for

for instance, from the aforesaid Centre, to the utmost Projection of the Base, which is the lower Torus, or Plinth, is 42 Minutes; or to the Extent of the Projection of the Corona in the Cornice, is 60 Minutes from the said central Line, and so of the rest of the Members. This brings me to my former Proposition touching the Execution.

And first, you must consider whether your Confinement in the Execution is to the Column itself, or to the Entablature erected thereon: If the Limits of your Confinement is to the Column only, divide your Height by 8, (as your Column consists of 8 Diameters in height) and the Quotient of your Division shews you the Diameter of your Column, that is, the Width of the Shaft at the Base; if it is to the Entablature that your Height of Confinement extends, divide your Height by 10, (as the Entablature is two Diameters more) and the Quotient is your Diameter; allow 2 of those $\frac{1}{10}$ Parts, or $\frac{2}{10}$ for your Height of the Entablature, and the remaining $\frac{8}{10}$ is the Height of the Column.

I must observe to you, that if you are confin'd in Height, either to your Column, or to the Entablature erected thereon, you cannot determine or know the Diameter, without this Division of your Height, as before observ'd for the *Dorick* Order; or if your Diameter is given by multiplying the same by 8, it gives the Height of the Column only; or the Height for the Entablature is known by multiplying the Diameter by 10, as the whole Height consists of 10 Diameters. The other two Orders are entirely correspondent with the same Rules and Methods: First, consider the Height of the Column, then its Entablature next your Confinement,

ment, if to the Column itself, or to the Entablature thereon erected: Then by considering if the Confinement is to the Diameter, by reverting those Rules, that is, multiplying, &c. you know the Height from the Diameter given. But to make this more facile and easy, I have, at the End of this Treatise, annexed an Inspectional Table, with an Explanation, whereby all these seeming Difficulties are plainly calculated and demonstrated, and made easy to the meanest Capacity.

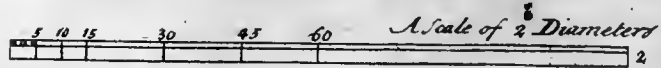
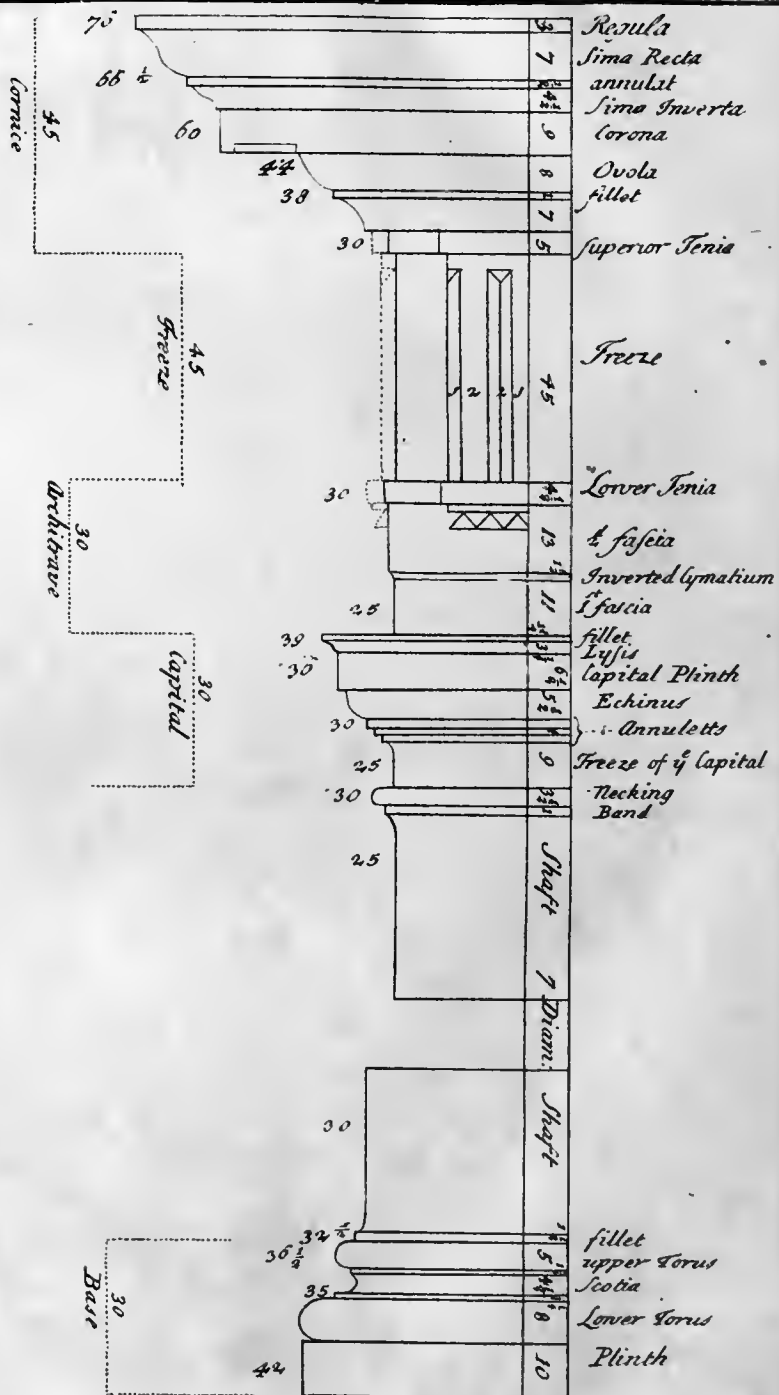
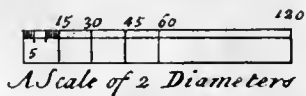
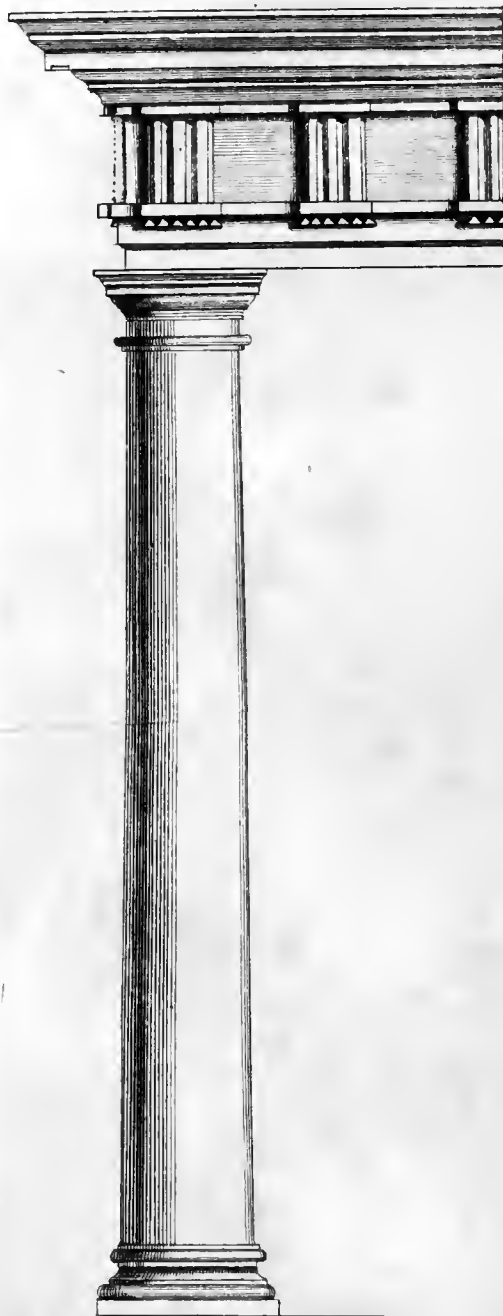
Now I shall proceed to give you an ocular Demonstration of what I have so long been defining in a Verbal. I have adapted the Compositions to the Capacities of such whose Knowledge stands level with my own; there the whole Orders are executed in a plain intelligible Method, in different Views of Variety in the Designs: We must first open the Scene by degrees of Perfection, that in elevating the Ideas by a gradual Progression, we may the more plainly discover the Beauties, rather than in exposing the most perfect. For if we were to commence with the most perfect of our Compositions, how dull and indifferent the other Parts would appear, though equally Praise-worthy, in proportion to its Composition or Beauty! And likewise the Beholder so spends the Force of his Imagination upon the first Beauty, that the Train of Ideas are exhausted, and he has nothing left to say of the others, though deserving his Commendation in a degree suitable to their Perfections. It likewise depresses the Fancy, and the other Compositions appear naked and imperfect.

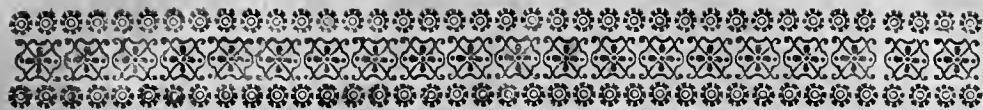
We must, on the contrary, open the Scene by various Beauties, arising in a degree of Perfection one above another; we then gradually draw forth the Train of

Ideas which are link'd together, we give every Beauty its just Praise, the Fancy is elevated, and our view terminates in a secret Satisfaction arising from the Result of the Imagination, rais'd by a Train of Beauties in a gradual Progression: Whereas the other Method, would have a clear contrary Effect; we should lose the first Object by a Depression of the Fancy, and the Ideas of those inferiour Beauties, and our imagin'd Satisfaction would terminate in Dulness and Irregularity.

The first is the Method in which I shall proceed with the *Dorick* Order, as the most ancient original Fountain of Order, and the Foundation of the other two; by whose majestick Beauty we may frame a more advanc'd Idea of the Harmony and excellent Compositions of the *Ionick* and *Corinthian*.








C H A P. VII.

The Dorick Order examin'd, from the Profiles.

OW, Reader, let us pass to the Demonstration I before premis'd in the preceding Chapter, and take a short View of the *Dorick* Order, as you see it here executed. The general and minuter Proportions I have already consider'd, as to their Magnitude ; their Distributions I am now to examine, as tending to add Lustre to the Result of the Whole.

And herein there seems no farther Necessity of Observations or Defence, than what is conducing to clear the Regularity of their Composition. This is so founded upon unexceptionable Authority, that they clear themselves from the Calumny of Censure : The Form of their Distributions I cannot but acknowledge to be exceedingly deficient of the Grandeur of many Compositions of the same Species or Order ; but when, as considering the Force of Reason, and how aptly apply'd to the Necessity requir'd, they in some measure clear themselves from the Aspersions that may be cast

upon the Designs of those of an unthinking Genius. Or to return to an Apology, you'll find in my fourth Chapter, that my ultimate Wishes tend only to the Result of the Whole, to have those regulated Proportions executed conformable thereto. To this I have strictly adher'd, and must freely satisfy the World, that *Palladio* has not been a little assisting to me in regulating the Proportions, the Form and Distribution of the separate Members; from whose Judgment I account the general Unity so regular and perfect, that there is nothing left us to desire, but to see the Practice of them, as closely and strictly adher'd to, as ever the Ancients were ambitious of performing the Result of their own beautiful Imaginations.

'Tis from the two Scales in the Profiles before you, that I have executed the other two Orders; likewise (as to the Proportions of their Diameters, which are equal) in the same manner I have treated of the *Dorick*. The three Frontispieces I have compos'd in three different Forms, but all propos'd to be executed with $\frac{3}{4}$ Columns, as you see in the Plan of this *Dorick*; the more plain, I conceive, the more beautiful in things of this nature. But however, a particular regard ought to be had in adapting them to a proper Station, or Place.

Since what has been already said on this Subject may suffice for future Necessities, I shall endeavour to be as expeditious as possible in the Remarks, and shall so explain the different Views of the Profiles in an ocular Demonstration, that there will be little occasion for a verbal, any farther than to give you an intelligible

ligible Conception of the Beauties of the ancient, and the Deformity of modern Practices. Which leads me to consider the Proposition, by entering on my next Chapter, touching the *Ionick* Order.



CHAP.



C H A P. VIII.

Remarks on the Ionick Order.

THE *Dorick* Order, by a frequent and close Application to the Practice of it, being brought to a regular Composition; at least so far, that the Execution became practicable by a common Rule or Standard: The Ancients thought it necessary, by a changeable Distribution of other Members, to add some Lustre to its Foundation, by the Addition of more airy, more soft and effeminate Materials; that by a Variety of Matter in the Execution, it might be adapted to the common changeable Tempers of human Nature.

And in this too, they so far saw the Necessity of an universal Law of Proportion, by the repeated Instances of its Foundation, that they gave as absolute Arguments, founded upon the Law of natural Reason, for the Adherence to the Practice of them, as there was a Possibility of imagining there might be given for the Necessity of being conformable to the Rules and minuter Distributions of the separate Members in the Execution of the *Dorick*. At last, they so adorn'd its united Composition with the Addition of beautiful Representations of Perfection, and the disuniting of more gross and solid Members, that there was little wanting to add to its

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1. The first part of the report is a general description of the project and its objectives. This section includes a brief overview of the project's purpose, scope, and the specific goals that were set at the beginning of the study.

2. The second part of the report is a detailed description of the methodology used in the study. This section includes a description of the research design, the data collection methods, and the statistical analysis techniques that were used to analyze the data.

3. The third part of the report is a description of the results of the study. This section includes a summary of the findings, a discussion of the results in relation to the research objectives, and a comparison of the results with those of previous studies.

4. The fourth part of the report is a discussion of the implications of the study. This section includes a discussion of the theoretical and practical implications of the findings, a discussion of the limitations of the study, and a discussion of the directions for future research.

5. The fifth part of the report is a conclusion. This section includes a summary of the main findings of the study, a statement of the overall conclusions, and a final statement about the significance of the study.

6. The sixth part of the report is a list of references. This section includes a list of all the sources that were cited in the report, including books, articles, and other documents.

7. The seventh part of the report is an appendix. This section includes any additional information that is relevant to the study, such as raw data, additional tables, or figures.

8. The eighth part of the report is a list of figures. This section includes a list of all the figures that are included in the report, including tables, graphs, and other visual aids.

9. The ninth part of the report is a list of tables. This section includes a list of all the tables that are included in the report, including data tables, summary tables, and other tables.

10. The tenth part of the report is a list of abbreviations. This section includes a list of all the abbreviations that are used in the report, including acronyms, initials, and other abbreviations.

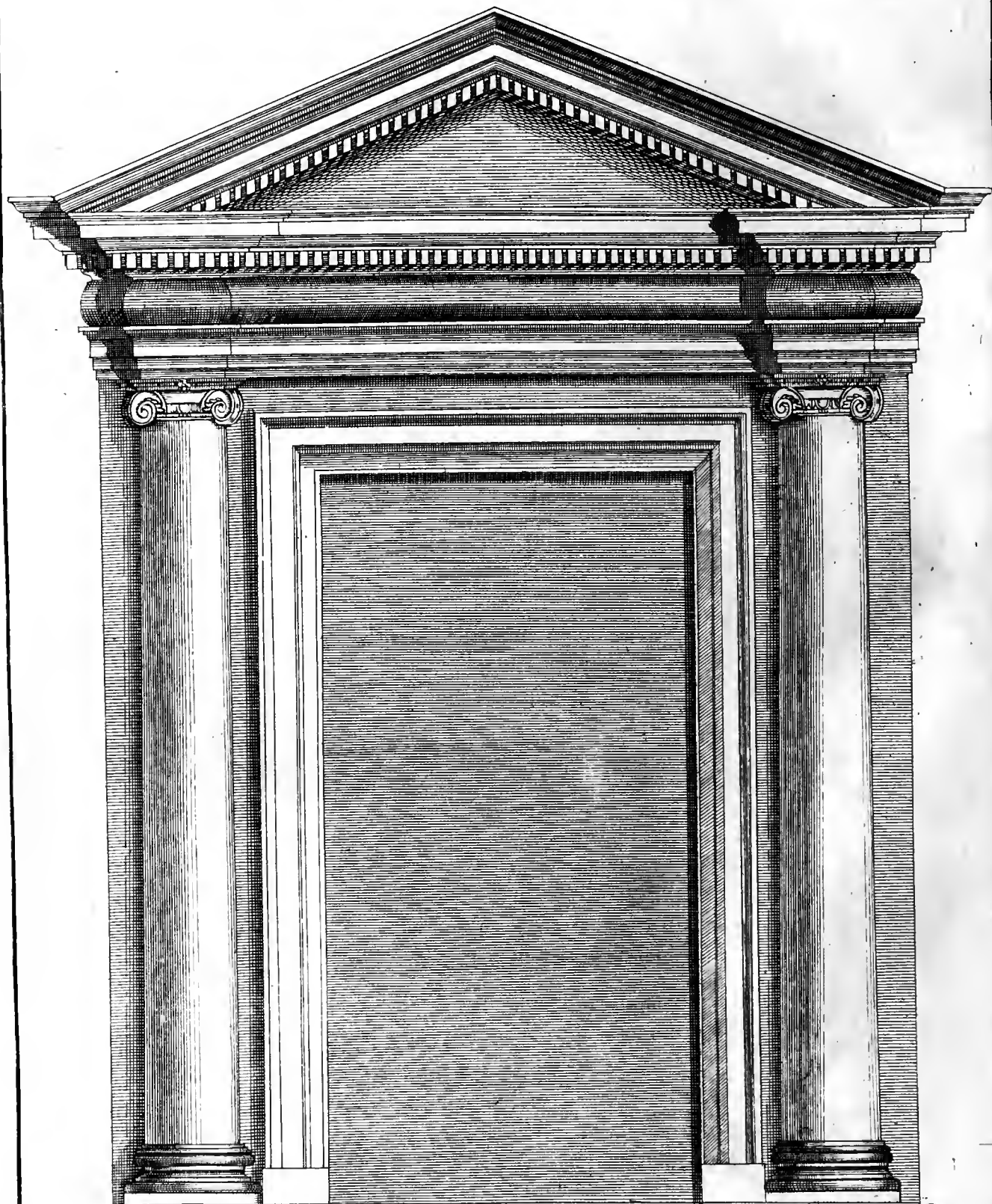
11. The eleventh part of the report is a list of symbols. This section includes a list of all the symbols that are used in the report, including mathematical symbols, units, and other symbols.

12. The twelfth part of the report is a list of footnotes. This section includes a list of all the footnotes that are included in the report, including footnotes to the text, footnotes to the figures, and footnotes to the tables.

13. The thirteenth part of the report is a list of appendices. This section includes a list of all the appendices that are included in the report, including raw data, additional tables, and other appendices.

14. The fourteenth part of the report is a list of references. This section includes a list of all the sources that were cited in the report, including books, articles, and other documents.

15. The fifteenth part of the report is a list of figures. This section includes a list of all the figures that are included in the report, including tables, graphs, and other visual aids.



Regularity and Harmony, but an universal Approbation of its Compleatness in the general Proportions they had given it, as a Law undeniably useful in the Execution. And here the *Ionians* seem to bear away the Palm from the Founders of the *Dorick*, by producing such a Composition (altho' founded upon the same Rules and Distributions, adapted to the more graceful Varieties of Beauties) that became a means of an everlasting Honour to the Country from whence it had its Original and primitive Denomination.

This, in short, seems to be the Result of their Change which we have now before us. As for its more perfect Unity in preference to the *Dorick*, I am not now to consider; since if I was seemingly constrain'd to apologize touching this Point in my preceding Chapter, this Profile of the *Ionick* carries with it its own Defence, as to the general compacted Divisions of the Whole; it being taken from a very ancient and almost as beautiful an Example as Antiquity has produc'd, which any who are Judges of this kind can easily discern.

The Column, with its Base and Capital, is 8 Diameters and $\frac{1}{2}$ in height, and its Entablature is $\frac{3}{4}$ of the Height of the Column. But indeed in the aforementioned Example, although this is the general Proportion given, yet in the minuter Distributions it is deficient of that by five Minutes, which is but inconsiderable. But to evade Reflections that may arise by Examination, I have endeavour'd to rectify the seeming Mistake, by adding one Minute to the Architrave, one to the Freeze, and three to the Cornice; placing the additional Proportions in such a Station, where Necessity seem'd most to require; which may be possibly less perfect than the original

original Example: but this I chose rather to concur in, than to fall short of the general Proportions.

The chiefest Remark of Distinction in the Performance seems wholly dependant upon the Capital, (and a small Bead upon the upper Torus of the Base, to make some difference from the *Attique* more peculiar to the *Dorick*;) which is a Proceeding that requires a Defence, and what I shall endeavour to clear, by first considering, that the distance of Time since its primitive Institution to that of our present, may in a great measure be a conducing Cause of making it to pass under the Title of Antique: For whatever is produced as an Original beyond the Limits of our own Knowledge, (an Age, or two hundred Years, as this is distant in Time) as to its Foundation and Appearance, may properly enough be term'd ancient.

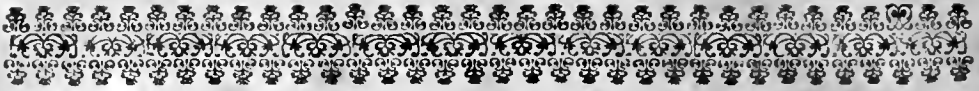
Next, the Authority of the Judgment of the Person who recommends its Practice by his Invention and Example, (no less than *Vincent Scamozzi*, Competitor with, and but little inferiour to *Palladio* himself) cannot but be a sufficient Cause to satisfy those who will readily condemn a Proceeding of this nature, was it not for the last Consideration, which is, its infinitely more beautiful Composure, in respect to those Practices before his Time: For whatever Structure of Grandeur or Esteem has since its primitive Invention been erected according to the general Proportions of this Order, has been with a peculiar regard to the Execution of this Capital, whose Volutes in an angular Disposition might face equally each opposite Side of the Column: A Remark peculiar to *Scamozzi* alone, who seems here to have fully perfected that which was the ultimate Endeavours of its origi-

original Institutors, by the Addition of this single Member of such Force, although Beautiful before, yet not compleatly so, till this had gain'd Admittance and an universal Applause.

If from these Considerations I pass not uncensur'd, I must have recourse to my general Introduction, which you'll find is a sufficient Explanation that I am not such a Bigot to Antiquity as some may imagine: For as the original Production of Art is exceeding rare, so its Composition is doubtless imperfect, till by the frequent Success of Execution, and convincing Arguments, we attain the desir'd End of our propositional Intentions.

This may serve, in some measure, to define the general Observations I premis'd to speak to, and likewise to raise our Sentiments to an Idea more elevated than that of our former in the Speculation of the *Dorick*; likewise to prepare, by a gradual Spring of our Judgments, to the opening a greater and more perfect Scene of Beauties, united in the Composition of that which cannot admit of any Addition; nor has it (since from *Corinth* it issued in its utmost Splendour) received any perfecter Graces: which I shall present to your view in the next Chapter.

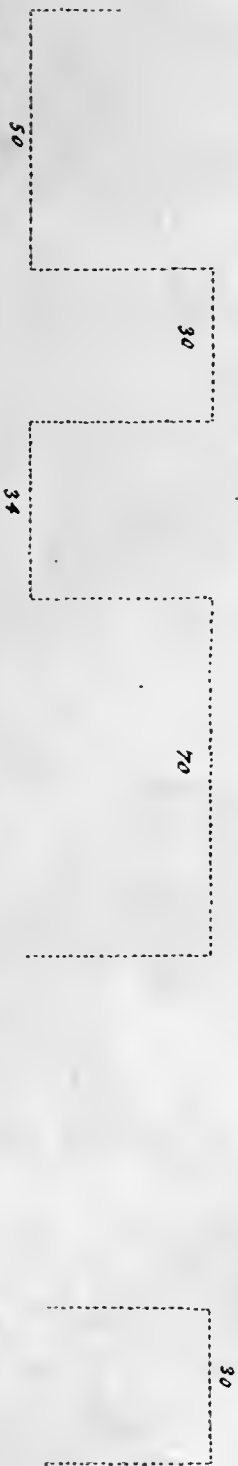
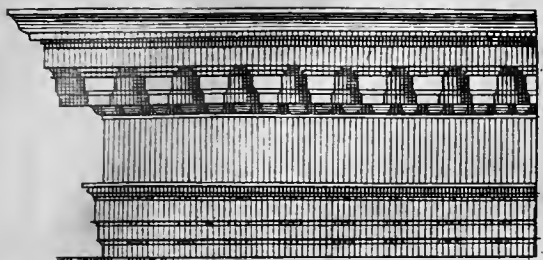


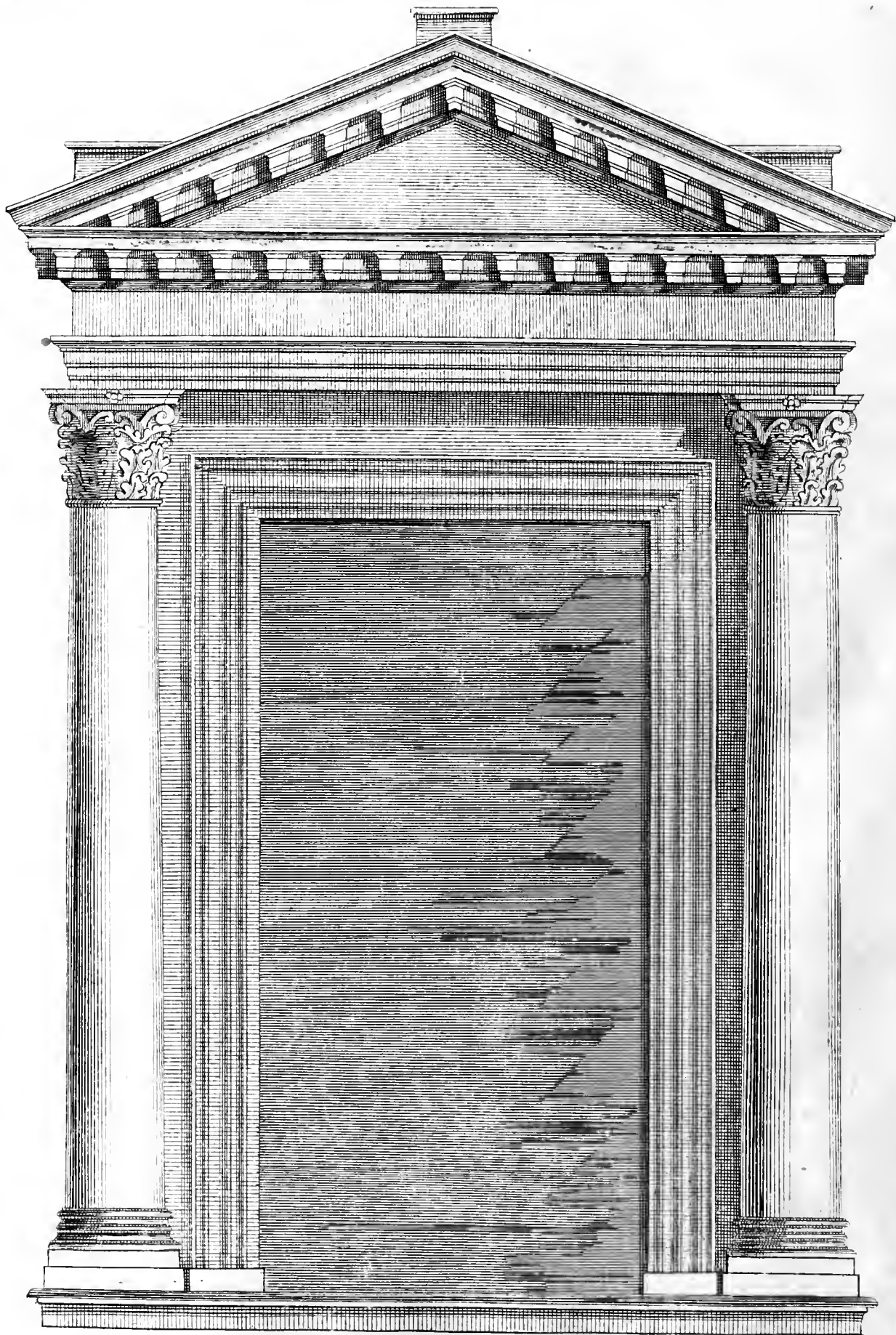


C H A P. IX.

Remarks on the Corinthian Order.

ERE, Reader, we are arriv'd within sight of Shore, and, like *Hercules* upon his Pillars, we see engraven *Ne plus ultra*: We have here a view of Architecture in its full Perfection, in a manner far different from the lesser Beauties of the Composition of the *Dorick* and *Ionick* Orders. From never-dying *Corinth* it first arose, from the Genius's of an Age remarkable for its Perfections in almost every Science, and moral Virtue; from hence the most desirable of Studies and Improvements; from hence *Rome* came to be, and was instructed in their Principles and Knowledge. But alas! Ambition and Novelty little improv'd in this Science, since all their boasted Judgments terminated in a very inferior Composition, founded upon unwarrantable Alterations, and additional Irregularities, unconformable to the Result of Reason. What heavy Volutes from the more solid *Ionick* are dispos'd upon such tender Branches! The Disposition of the Freeze from the same, and a more massy Entablature, than either that or the *Corinthian* plac'd upon a Column a Semi-Diameter higher than that of the *Corinthian*; cannot but appear very absurd





furd to the Judicious, as well as prove that the *Romans* could not then, as well as others so many hundred Years since, add any Lustre to its Beauty: And indeed so perfect is it, and compleat in the Performance, that nothing can make its way more directly to the Soul; it immediately diffuses a secret Satisfaction and Complacency through the Imagination, it strikes the Mind with an inward Joy, and spreads a Chearfulness and Delight through all its Faculties: But we find that the Beauties of the *Dorick* and *Ionick* Orders do not work in the Imagination with that Warmth and Violence as the more perfect Beauties contain'd in the *Corinthian*; for the unbounded Magnificence of the one, gives the Mind nobler Ideas than what can be possibly rais'd by less beautiful or confin'd Productions of the other. But not to remark farther on the Order itself, concerning the extensive Limits of its Beauties, I shall only, by this ocular Demonstration, give you such an Idea of it, as shall be more likely to explain itself, than by the Dullness of a verbal, where Constraint will oblige me so to make myself understood, that the Result will be altogether useless, and terminate in an unintelligible Definition. In a word, the Column's Height, with the Base and Capital, is 9 Diameters and $\frac{1}{2}$; and its Entablature's Height is $\frac{1}{5}$ of the Altitude of the Column.





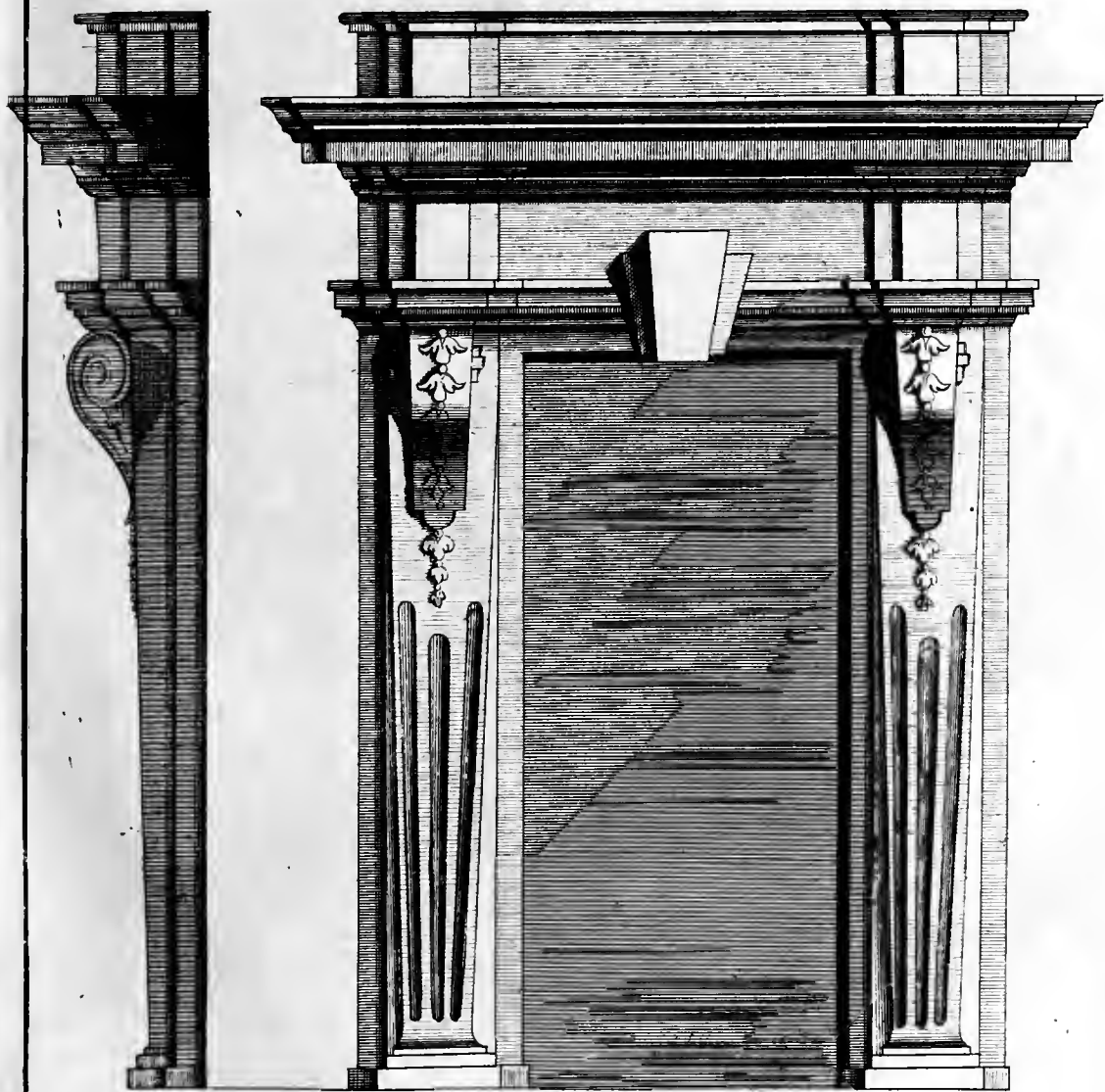
C H A P. X.

Remarks upon a Profile of Stone of a Frontispiece, executed in 1724.

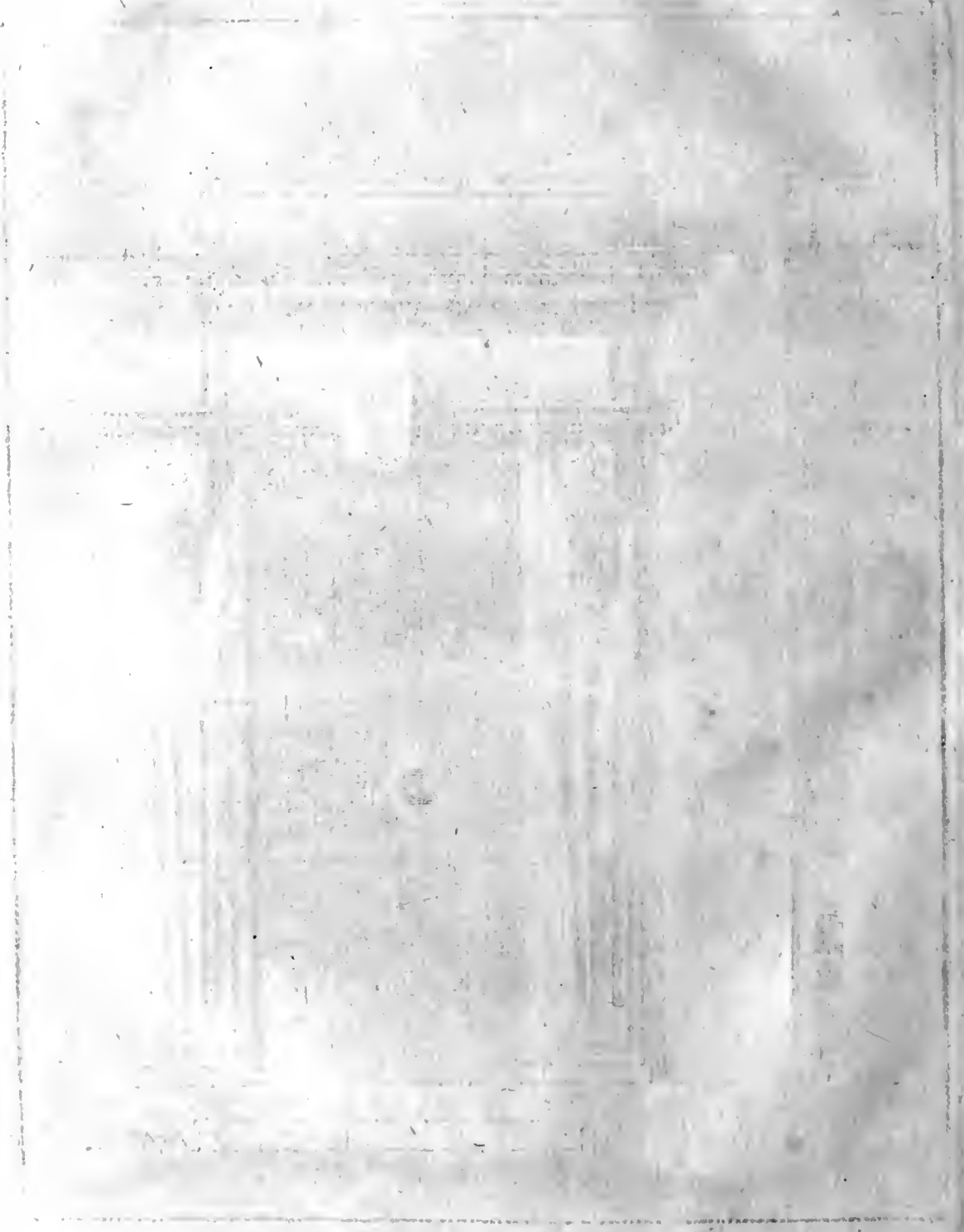
I Conceive it very necessary, after this Defence of ancient Architecture, to shew some reason for my so strictly adhering to the Practice of it, in discovering the manner of our modern Judgments in Building, by an ocular Demonstration of the erroneous and false Executions they continually expose to the View of not only those who have no Knowledge of the Science, but those too who have Taste enough to distinguish between good and bad, regular and irregular, or true and false Productions of this kind; and how unwarrantable, even from natural Reason, Proceedings of this nature are to be esteem'd.

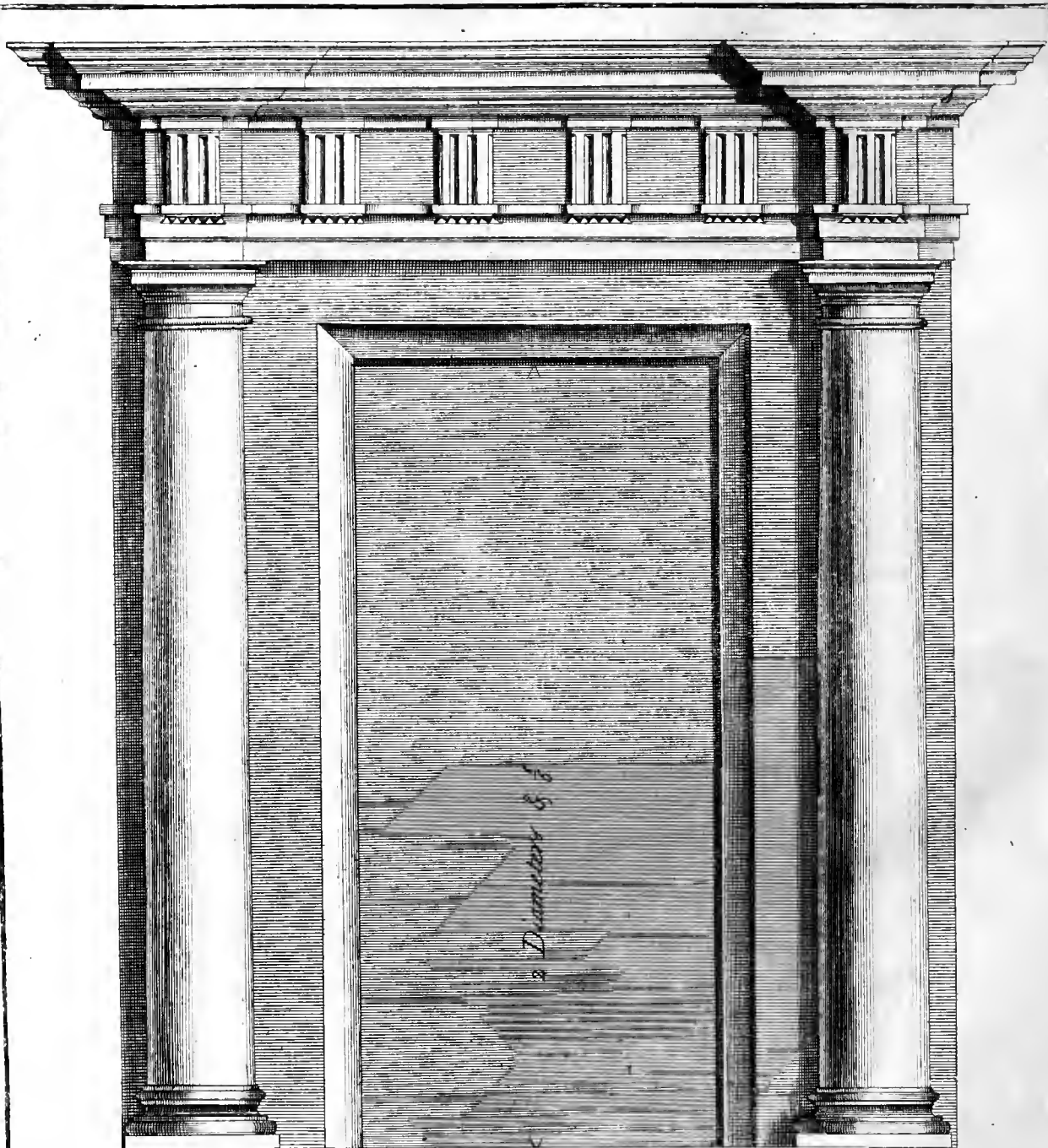
To display its Irregularities in particular, to open all the base and heavy Scene, would, in a word, be only dissecting a monstrous Lump of Deformity, which has neither Judgment, Order, nor Beauty, even in the minuter Materials which contribute to make the Unity of the Whole one entire Species with the common modern Practices. For

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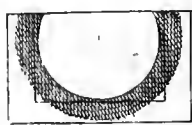


1 2 3 4 5 feet

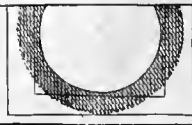




2 Diameters $\frac{1}{2}$



Robertus Morris Delin



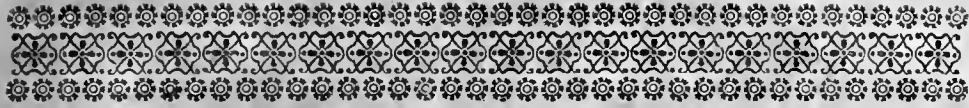
Judgment, founded upon natural Reason, cannot but induce us to believe that so weak a Foundation is not sufficiently capacitated to sustain, not only a massy Entablature, but an additional Weight of itself; as exemplified both in the View of the Front and End of the same. To imagine so weak a Support (and that too in a direct Unconformity to the Rules of a geometrical Definition) is in any measure able to discharge in a proportionate manner the Burthen of itself, argues the Author of the Production to be very insensible of the Qualifications requisite to compleat any Performance worthy of Esteem, or an Applause, only from those who distinguish the Truth from Falshood by a bare Light of natural Reason. And for

Order, there can be no regulated Proportions, no universal Standards (of absolute Necessity) particularly adapted to the Execution, because Fancy alone has had the Superiority over Truth and Reason, in the extravagant Oddness of the Composition, the Production of Novelty and insensible Singleness. What Possibility is there of forming a true Method of Divisions in the minuter Parts, when the Whole is the Result of an entire Independency upon even the general Rules and Methods of the Ancients, and repugnant to its Precepts? And likewise the separate Parts themselves are directly opposite to those necessary Laws which contribute, by an united Connection, to form that Composition which is universally approv'd as beautiful.

So there can be no Beauty, I conjecture, in whatever in this kind is perform'd in a reverse Method to the Practice of the Ancients; but more especially when opposite to the Dictates of natural Reason. Although I am not insensible
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that there are irregular Beauties, as well as those which are more regularly compos'd: but these being chiefly in the Products of Nature, are to be accounted self-evidently convincing; which in Art has directly another View, and instead of becoming sufficient of themselves, to clear the ill Disposition of the separate Parts which form the Unity of the Whole, they become self-condemnable, by being the Result of human Productions. For Beauty, in human Productions, is founded upon the Symmetry and Proportion of Parts, in the just Arrangement and Disposition of Materials, or in a regular Mixture and Concurrence of all together: In a word, this modern Folly cannot be imagin'd to fall under either of the three former Denominations, Judgment, Order, or Beauty; since it carries with itself its own Condemnation, if Impartiality is left to be Judge of so particular an Example of Deformity. Which seems the Design, no doubt, of those who are little acquainted with either, or at least such who fall under the Denomination and Number of some whom I have taken notice of in my preceding Chapters, to be continually undermining and endeavouring to destroy the Remains of Architecture, by the Executions of their own ungrounded Fancies; the Effects of a want of due Consideration, and the cherishing of those self-flattering Companions, Novelty and Singleness.





C H A P. XI.

*Touching some general Proportions regulated
in a Conformity to the Practice of the An-
cients in Building.*

IT is not without a just regard to the Practice of the Ancients in Building, that I shall here lay down the general Proportions of peculiar Ornaments, adapted to the separate Stations of the exterior Dispositions of the Materials therein united: for which purpose, I have propos'd some different Designs after the Compositions of the most beautiful Examples of those who inspected into the Rules of the Ancients, adhering to the Proportions of the several Ornaments, as you will find, after a verbal Definition, to be concurring with the Examples themselves. I united these in opposition to a modern Example, the more to convince you of the Beauty and Excellency of ancient Architecture, when compar'd with the Follies and absurd Proceedings of our Moderns.

But before I remark upon the extravagant Errors of the ensuing Example, I think it will be necessary to proceed on the Proportions I before premis'd, the better to discern

discern the Deformity of it, by comparing the one to the other, in having recourse to the Profiles themselves ; which I have closely confin'd myself to, in the Executions of each, in a different manner, according to the Quality of the Compositions. But briefly to proceed ;

After a due Examination of apt Materials adapted to the Quality of the Building itself, as concerning the Soundness of their Composition, the Durableness of the Matter, and the Nature of the Soil, &c. we are next to have a strict regard to the Magnitude of the Foundations, whose Solidity ought to be proportion'd to the Grandeur of the Execution, in such a manner that they may have Force enough to effect the End of their Institution.

And herein I cannot but observe how inconsiderately some proceed, without first examining the perfect Distribution of every Room and Apartment, or necessary Conveniencies of the Whole, and how conformable they ought to be in a Proportion to the Magnitude of the Design. Before the Foundation is laid, they ought, like a Statuary, who sees in a solid Block of Marble a most beautiful Figure perfectly compleated in every Limb and Feature, and nothing wanting to discover its Beauties to the World, but by separating those rough Particles which are connected together, and hinder the naked Eye from discovering those hidden Charms, which are to be view'd only by those who see by the Eye of Knowledge ; I say, like these, every Architect, or at least such who profess themselves so to be, ought, by the discerning Judgment he has of the Science, so to conceive in his Imagination, by seeing every part of a Building as regular and compleat, both in the interior as well

as exterior Disposition of every separate Part or Member, which forms the Compleatness of the Unity of the Whole, before the Foundation is laid out, as well as when the whole Fabrick is executed by the Hand of the Artist.

This then being an Accomplishment requisite in the Designer, we have little occasion to examine whether this is the Practice of our Moderns; since their Compositions are convincing enough to satisfy us that they are so far from Considerations of this nature, that they seem to think not at all, or in such a manner as plainly demonstrates their Weakness of Judgment, and Deficiency of Knowledge in the repeated Instances of their Executions, which generally are nothing but those which are extreamly lame and disorder'd. To see so self-evident Demonstrations of their erroneous Practices, which arise from the Effects of Ignorance, is satisfactory enough to the Knowing and Judicious of their Defects in this one Point of necessary Knowledge; for what Absurdities has, or rather what has not been daily expos'd to the View of all Mankind to strengthen this Assertion? But to return to our Subject:

I before considered the Necessity of Foundation in a proportion'd Magnitude, conformable to the Grandeur of the Design: Now let us proceed to the Examination of each Part, where Necessity lays a Constraint upon the Execution. And here note, that by the Vacuities, or Windows in the exterior Disposition, the Solidity, or the Effects of it, becomes weaken'd by the continual Pressure of the united Connections of the Materials, so as little Weight as possible ought to be added to itself, or the Effects that may occasion the Decay. And here-

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in the Moderns vary very much from the Ancients in their Sentiments and Practice on this Head; the Ancients had always a peculiar regard to discharge the exterior Walls from the Weight of the other necessary Parts belonging, that they always made their inner or partition Walls, when any considerable distance from each other, of a Magnitude equal, if not larger than those of the exterior Part; that these being more solid and durable by the less Number of the Vacuities, by the less Force of the Air, Wet, and other penetrating Causes of Decay, and by the natural Connection of the inner Walls to those of the exterior, which like a Band confine them from the Decays which the Weight lying on might occasion, in forcing to give or settle either way; I say, when the Weight thus lies on the inner Walls more firm, solid, and lastingly, becomes a means of longer Duration by far, than when the more pressing Force of the Weight lying on the exterior Part adds to the Decay of itself, and abates the Power of its Continuance. Like the Rapidity of a Stream, when in its Passage against its Banks, which limits its Bounds and Extent by incessant Motion, and the Concurrence of inseparable Causes, it at length wears and gains Ground, that all the Obstructions of the Matter on which it acts, cannot withstand its united Force, to keep the Duration or Bounds primarily assign'd.

Now for a settled Proportion, according to the Magnitude of the Design, seems dependant upon the more advanc'd Greatness of the Rooms and Apartments, or Distances from each other: But of this no general Proportions, as I know of, being yet assign'd, I shall conclude with this one Remark in general; That as Buildings differ

differ in Magnitude, interior Dispositions, and the like, so ought likewise a due Regard to be had to the adapting a Foundation or Basis suitable to the Force of the Solidity in this Method, rising in a gradual Contraction in each Story. The Effects of the Practice will answer your Desires and Expectation.

I think thus much may suffice for a general Observation on the interior Part, in relation to that Necessity of the Magnitude of the Walls: Proceed we now to the exterior Part of the Edifice, and take a View of its Beauties, where every single Part has its Force in pleasing the Imagination of the Beholder; which, when united, produces the most agreeable Aspect: for if taken singly, 'tis only the bare Representation of that Ornament (tho' beautiful in itself) which is of infinite assistance, when otherwise beheld with an equal Conformity to the Result of the Whole.

But before I thus enter upon the Definition itself, I must observe to you, that the following Designs being of the most beautiful Compactness, and the Imitation of the Products of those of an unlimited Judgment in this Science; I could not better frame a Representation of my Sentiments, than by concurring to form such Compositions, that the World may see I am pleas'd to confess myself as a Copyer of those more honourable Encouragers of Antiquity, who are almost as few in number, as there are Profiles of the same Species with these. This Acknowledgment will, I hope, answer a Defect of Judgment, and you will from thence impute the Appearance to the World to be nothing more than a warm Desire of seeing Architecture flourish, and become the Study and Practice of every Genius whom Na-

ture has design'd for Speculation this way, that the *British* Sons may become so perfect in all Arts and Sciences, (but more especially this) that *Greece* itself shall not want Competitors to share of their immortal Glory.

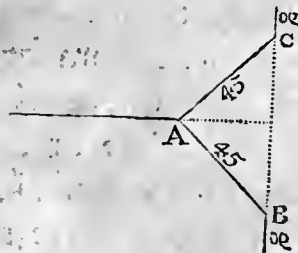
We are now entering on the external Disposition, as I before premis'd, which in Country Seats are generally divided into three Stories, or different Apartments; as the *Ground* or *Basement* for Conveniency or Use, the *State* for Pleasure and Delight, and the *Attick* for Sleep and Retirement, or Study. These I shall consider separately, as to their general Methods of Execution, according to the following Designs; and from thence pass to an ocular Demonstration.

And first, for the *Basement* or *Ground-Floor*; there generally is, as a Band to the whole Building, a *PLINTH*, whose Disposition might, from natural Reason, seem to tie or bind the Basis from extending beyond the Limits primarily assign'd, whose Height is generally $\frac{1}{2}$; or $\frac{1}{10}$ of the Height of the *Basement-Story*, most times about 9 or 10 Feet high: And in this a particular Beauty of necessity likewise is adapted to suit with the Effects of the Solidity, which is the regular Division of the whole Height, into an uniform Disposition of equidistant Cavities, term'd *RUSTICKS*; whose first Intention, founded upon natural Reason, I shall now consider.

The Necessity of this peculiar Ornament adapted to the *Basement Story* alone, seems to be judiciously agreeable to Reason itself, in the first place representing Solidity, and secondly an absolute Necessity; which latter defines the Execution of the former: for where Constraint, founded upon Reason, is the chief End of the
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Intention, Beauty itself is a natural united Connection dependant thereon. To adhere to the latter Definition, we must consider that Buildings were as usual of Stone, which, by the continual Pressure of Weight arising from the Basement-Story, and peculiarly dependant upon it, occasion'd, by the Settlement of the Work, a Fracture on the Edges of the Joint, from the horizontal uniting of the Materials when the Sides were at Right Angles: And herein they found it necessary, by cutting off those irregular Edges or Fractures, to form to the Extent of the Breach a Line equidistant from the Center of the Joint, both above and below, that it might appear regular and uniform. And this was undoubtedly perform'd after the Solidity, by its Pressure, had occasion'd the Necessity of forming the whole Species regular; and after the Ancients had prov'd the absolute Conformity of Reason in the Execution, and the Infinity of its Use. I am led and confirm'd in this way of thinking, by the Instigation of a Friend, whose Authority of Judgment I can safely rely upon.

Its general Proportions are, when the Cavity forms each way an Angle of 45 Degrees, or the united Adherence of both are at right Angles in this manner; from CAB is an Angle of 90 Degrees, or a right Angle from the Joint A to B an Angle of 45 Degrees, and A to C an Angle of 45, equal to a right Angle, when AB is the Base, and AC the Perpendicular; or when AC is the Base, and AB the Perpendicular. This is the general Method of its Execution, which I shall leave with this Remark, that the



the original Institution of Rusticks was entirely adapted to the Ground-Floor, as a peculiar Representation of Solidity; and likewise how necessary it is to consider, that Reason itself, founded upon geometrical Definitions, was always the Guide of our Ancestors. This leads me to the next Observation, which is the Magnitude of the Windows of this Floor, which I find in my Examples to be in height the diagonal Line of the Square of the Width, as represented in the following Plate, Fig. 4. whose Height is the Line A B.

Lastly, the general Proportion of the Key-Stone, peculiar to this Story alone, I shall thus define: The Width of your Key-Stone at the Top A B, is $\frac{1}{4}$ Part of the Opening or Width of the Window. The Width of the Window likewise generally regulates the Length, which is $\frac{1}{2}$ of the Opening: if the Key be double, the Side-Key is $\frac{1}{3}$ of the Width of the Top A B, and its Sommering is from the Centre, which is double the Length of the Key from the Top, as is seen in the following Plate. This being an easy and plain Method, becomes more intelligible than by the Division of more minute Distributions, whose Calculations answer very nearly the same Proportion.

I shall from hence proceed to the next, or STATE-STORY, where is most generally resting on the Basement a Base or Band, which continues itself generally round the Building: It consists of three distinct Divisions, which are regulated according to the Proportions of the Diameters of the Windows; these, like the Tenia's of the Architrave and Freeze, bind and confine the Fabrick like a Band, by which Connection it is obstructed from extending its due Limits; the three Divisions
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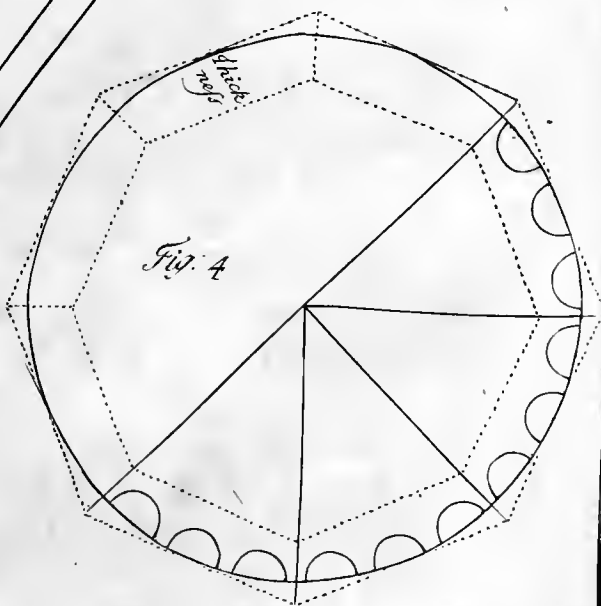
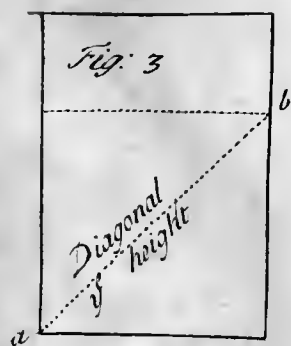
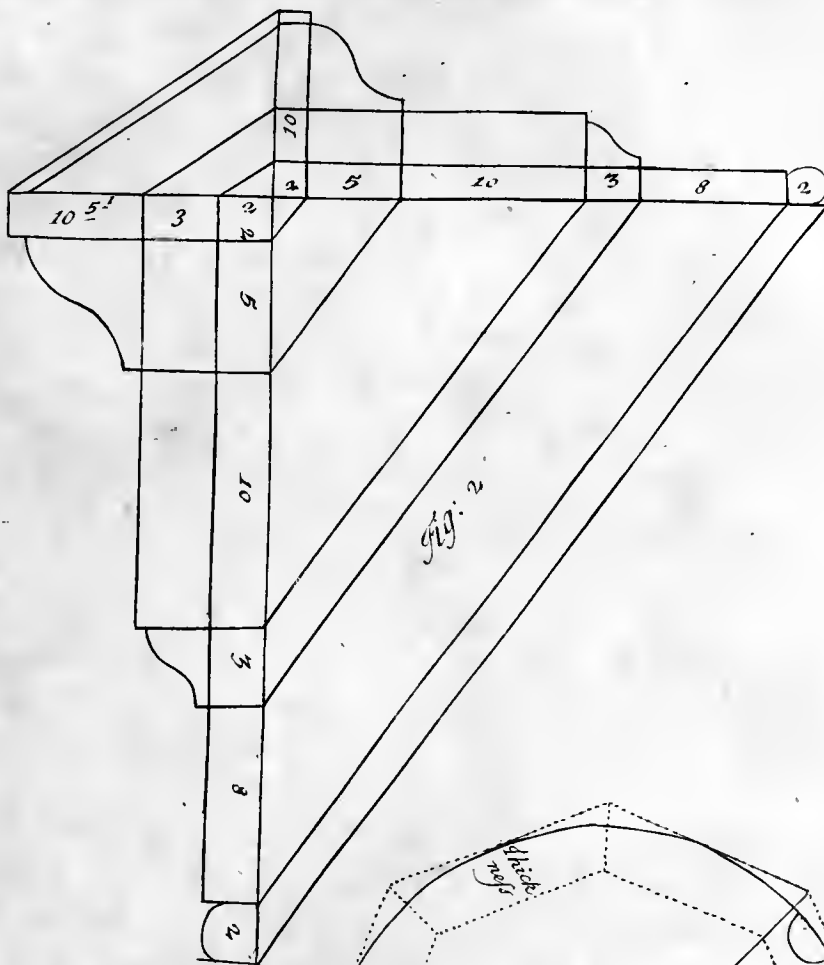
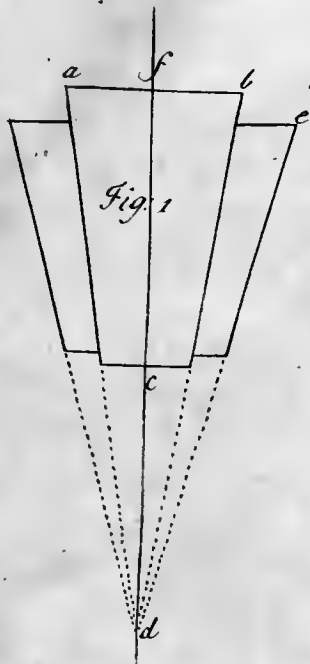
are the **BASE**, **BODY**, and **CAPPING**, or Sill of the Windows. The Base is $\frac{1}{4}$ of the Diameter of the Window, the Body $\frac{1}{2}$ of the same, and the Capping $\frac{1}{8}$ or $\frac{1}{2}$ of the Base.

Now let us consider the Proportion of the Windows in the State-Story, which in the ensuing Examples are two Diameters in height; to which is generally annexed a peculiar Ornament to grace the Execution: which is an Architrave, Freeze, and Cornice, proportion'd likewise to the Diameters of the Windows. The Architrave is $\frac{1}{6}$ Part of the Diameter or Opening in width; the Freeze is $\frac{1}{8}$ of your Width in Height, and the whole Width of the Cornice seldom exceeding $\frac{1}{5}$ of the Diameter of the Window. Thus the Windows themselves regulate all the Proportions of the peculiar Ornaments, which unite to beautify and add Lustre to the whole Execution. Likewise the Recesses or Distance from the first Face of the Architrave, to the Surface of the Sash-Frame inwards, is $\frac{1}{6}$ of the Opening, or the Width of the Architrave.

The **ATTICK-STORY**, or upper, we come now to consider; where is little difference in the exterior Ornaments, save only the Proportions of the Windows, which are generally square: That is, the Width and Height equal the Magnitude of the Architrave, which is regulated by the former Rules I have already describ'd. I shall only alledge some suppositional Reasons which might induce the Ancients to this Practice: for the Basement Story or Windows thereto belonging, I observ'd, were in height the diagonal Line of the Square of the Width, which may be reasonably suppos'd arose from the Sensibility of its Use in the interior Part; which being

ing for Conveniency or servile Uses only, a moderate Light seem'd the most necessary: as likewise the State-Story, two Diameters in height, from the singular Use of Pleasure; so a larger Light more necessary to discover the Objects of Art and Nature in both the celestial and terrestrial Beauties. The *Attick* Windows, whose Height is equal to the Width or Square, are extremely well adapted to the Occasion which this Part requires; for Sleep and Study being the most usual Allotments of this Story, so a smaller Light, representing Solitude and Retirement, seems the most aptly apply'd to this Station. These and others were, or might be the Reasons on which the Ancients founded this general Practice for the Conveniency of the interior Part, as well as the agreeable Beauties of its Appearance in the exterior; where the Parts I so describ'd become so infinitely necessary and ornamental, that they need no Defence but what they themselves bear with them in the Execution.

I need not here be at the trouble of desiring the Execution of the Orders themselves, any farther than this following Remark, which is concerning Pilasters, which are in effect nothing but square Columns. The difference is chiefly, that as Columns are never executed less than $\frac{3}{4}$ of their Diameter, to appear upon the Surface of a Wall; so a Pilaster never ought to exceed $\frac{1}{4}$ of the Width when alone. This was originally contriv'd, I imagine, to lessen the Projection of the Entablature from the Surface of the Walls; being necessitated to have larger Intercolumniations for the Dispositions of their Windows, than what was in reality practicable when executed with Columns themselves; whose Projections, where the Vacuities being large, and the Columns far distant





distant from each other, could not possibly have power enough to sustain the Magnitude of the Entablature: which projecting so far, was consequently less capable of supporting or discharging its Office, than by contracting the Weight, by laying it more on the Walls, to free the Pillars from that Burthen which they could not be conceiv'd to sustain, from the bare Ideas arising from natural Reason alone.

Before I conclude this Chapter, I must just explain to you the fourth Figure in the foregoing Plate concerning Fluting or Grooving. There are several Examples extant of the kind of Fluting I have here treated of, which I chuse rather to adhere to, than to the *French Canelure*, or Shamfering. And first observe, the Column is divided into twenty-four Flutes, and the same Number of Fillets, (a Pilaster usually seven.) To form the Division upon the Plan, after having taken the Diameter, form the Column an Octogon, each Side contains three Flutes, two whole Fillets, and $2\frac{1}{2}$ Fillets; which I only suppose to be of Wood, and chiefly for the interior Part of the Building: and here observe, at the Connection of the Angles, the Wood has a greater Thickness than when the Joint is in the Flute, which would be sunk down, and consequently in Wainscoat be more apt to discover the Grains of each Wood at the uniting. And this is discover'd by the dotted Lines of the Plan, which shew the Thickness of the Staff, and are an ocular Demonstration of this verbal one: but as this is chiefly adapted to the interior Part only, (when executed with Wood) so likewise I conjecture Fluting is too soft and effeminate for the exterior Use; which seems to require a more bold, plain, and solid Aspect.

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But to return to the interior Part of the Edifice, I shall just observe to you, that the Proportions of the Doors are generally two Diameters, not exceeding $\frac{1}{2}$ Part more; the Architraves round them are $\frac{1}{2}$ of the Opening or Width; the general practical Members are represented in Fig. 2. in the foregoing Plate, which is only to represent an Architrave divided into thirty equal Parts, to enlarge or contract the same, as Necessity requires, that shall bear a Proportion equivalent to the Example, by Lines drawn parallel to each other from the Square of the Members given: It lays down the Magnitude of each separate Member and Division, and likewise the Thickness of the same, which is $\frac{1}{3}$ of the Width of the Architrave; the Recesses in the Rooms are $\frac{1}{2}$ of the Opening (or Width) of the Door.

These are the general Proportions (before describ'd) of the exterior and interior Ornaments, which contribute to add such Beauty to the pleasing Practices of the Ancients; in which I must acknowledge, I am at a loss in many things of this kind, for want of Opportunities to improve, and Examples for Speculation. But as the foregoing are now what occurs to my present Enquiry, I have been very exact, and duly search'd into the Practices of the Ancients; and find, that not only the Rules, but likewise the Beauties therein contain'd, require a strict Adherence to them in the Result of our Performances.

To conclude; If I have been too tedious in a verbal Definition, so many Occurrences offer themselves to view, and such a Variety of Ideas relating to the Subject, that I cannot pass by all unobserv'd: And indeed I cannot but conjecture, that so plain and intelligible
Defi-

Definitions will be usefully acceptable to the Capacities of the Persons for whom chiefly intended ; where a verbal Definition more easily demonstrates the Assertions we would justify or explain, than an Axiom or Profile, though otherwise explaining themselves, to those whose Judgments and Genius's are capacitated to receive the Elements of Geometry as explain'd by *Euclid*, and the Elements of Architecture as delineated by *Palladio*.

Yet if this, when oppos'd to the Examples of those whom Nature has more pleasingly provided for, appear disorder'd and imperfect, I have not so far spent the Force of my Imagination, but that, if Necessity requires, I shall have Courage enough to appear to the Publick, when it is for the sake of Truth, or a farther Vindication of those Rules and Practices of the Ancients, which relate to the Execution of Architecture.

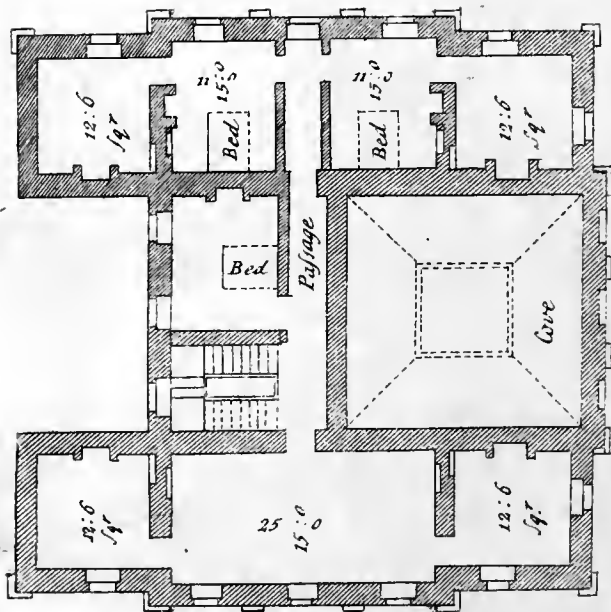




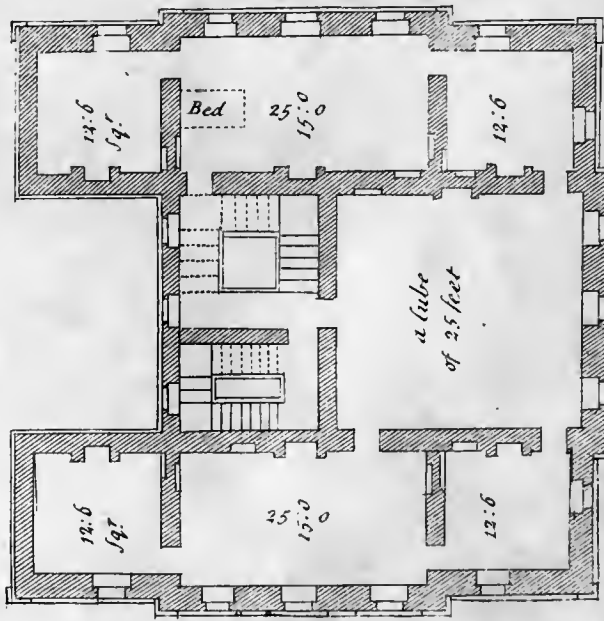
C H A P. XII.

A Profile of two Fronts and the Ichnography of the Plans, compos'd according to the foregoing Rules, or the Practice of the Ancients..

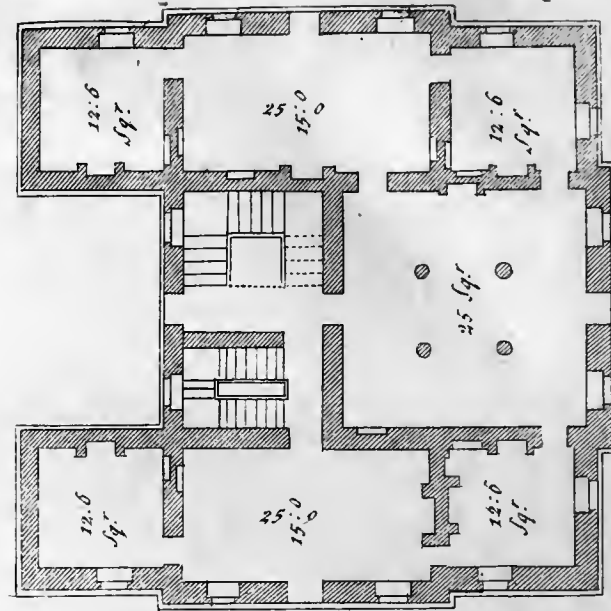
WE have here before us the Execution of two Profiles, in a conformity to the Proportions I before laid down in the preceding Chapter, with what Exactness, is best discover'd from Inspection; so near as to discern the Concurrence of the Design to the Proportions given in a verbal Definition from the two Scales, the one is Feet and Inches, the other is the Diameter of the Pilasters. For the Division of its peculiar Ornaments, how obvious they are in their use, need not be defined; nor shall I have much occasion to remark on the Composition any farther than the Invention, which, as it is concurring with the Practice of the Ancients, so it answers the Objections of those who would charge me with introducing modern Examples for an Instance of the Beauties of the Ancients, when I have hitherto been defending Antiquity. If the Rules are exactly correspondent, the Variety of Disposition alters not the Rules, which are ever unchangeably the same; it is not that
in.



attic story



state story



ground floor

*Plan of the 3 stories to the
Tenick Example*

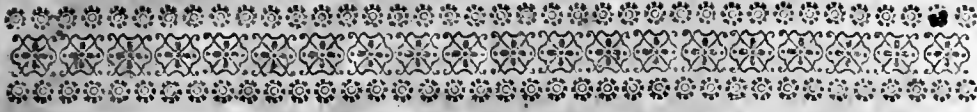
in reality the Ancients Rules of Building are so perfect and pure, for the Distance of Time since the Foundations were laid ; but because they were founded upon geometrical and reasonable Demonstrations, concurring likewise to add Beauty to the Result of the Whole, where the Correspondency and Agreement of every Part to the Unity of the Whole, are but as so many distinct separate Beauties, connected together in one harmonious Body, correspondent to the established Laws on which Beauty is founded : And lastly, the Beauties arising from the Execution is so far preferable to the deform'd Practices of Moderns, which adds the greater Value to the Practice of the Ancients.

In short, I could wish, or may I dare without Offence to affirm, That if all our modern Professors (or at least such who act so opposite to Reason) in Architecture (or rather whose Practices are the Execution of Deformity in Building) were but to disengage themselves from their erroneous Productions, and but endeavour as strenuously to compose their Performances conformable to these Methods, as they do to go beyond, or to outdo each other in the Practice of irregular Follies ; I should not in the least doubt, but that I might see Architecture as flourishing, and brought to so great Perfection, that we might even stand almost Competitors with the Ancients, or be emulous of their deserv'd Praises : which seems more justly due to our neighbouring Countries, where Art becomes so much the more esteem'd, (by our own Nation who have seen their Productions) by being the more nearly correspondent to the Practice of the Ancients, and of more perfect and beautiful Compositions, than those ill-grounded
Pro-

Proceedings, which those of our own Nation produce, and continually and daringly repeat, to the utter Overthrow of Architecture.

It is certainly the greatest Dishonour to that Country, whose Sons, by Nature, are capacitated to convince the World, that nothing is wanting but a due Sense of the Necessity of the Practice of ancient Architecture, and how beneficial it would in reality be to the publick Community to have that Science flourish on which most of the Commonwealth depend: which due Consideration would soon convince the unthinking Part of Mankind, how preferable the Distributions of the Proportions and Methods of those Rules, assign'd by the Ancients, are to the disagreeable Practices of Fancy alone, whose blind Self-Conceit has the uniting of every Part; which is consequently the Practice of Deformity, as you will readily discover in the following Chapter.





C H A P. XIII.

A modern Profile, executed in 1724.

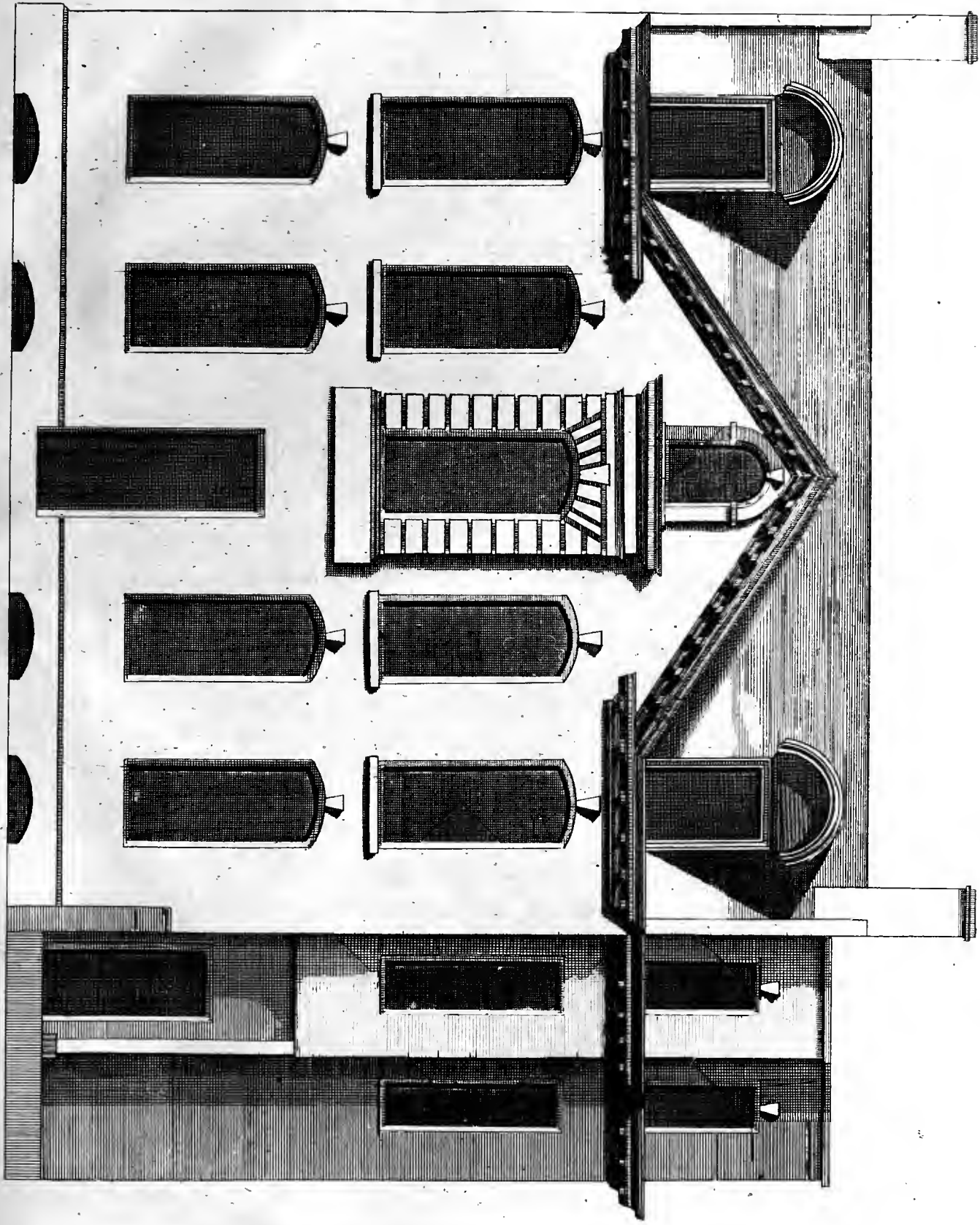
It is to me a sufficient Theme of Wonder and Surprize, to see so odd a Composition of Deformity, the Result of even the most ignorant Pretender to Knowledge of Building, as this is. There is not a single Object in the whole Execution, but is in a direct Opposition to the Rules of ancient Architecture: for instance, look on the Pediment what a false Bearing, or rather what Bearing at all has it? How irregular is it in the Disposition, how contrary even to the most common Notions is the Pitch of it, the Roof; with the Windows, how disproportionate are they with their ill-dispos'd Pediments, the Returns of the Cornice in every Part, the irregular Breaks, and likewise the disagreeable Affinity they have to each other, the disproportionate Correspondency of the Windows adapted to the same, and likewise the Absurdity of Example, and Design in the Magnitude of the Windows throughout the Whole? In short, the deform'd Unity of the entire Piece, shews itself to be the Production of those whose Talent is aptly apply'd to Compositions chiefly of this nature. The Plan is likewise of the same Species with the Profile, if
not

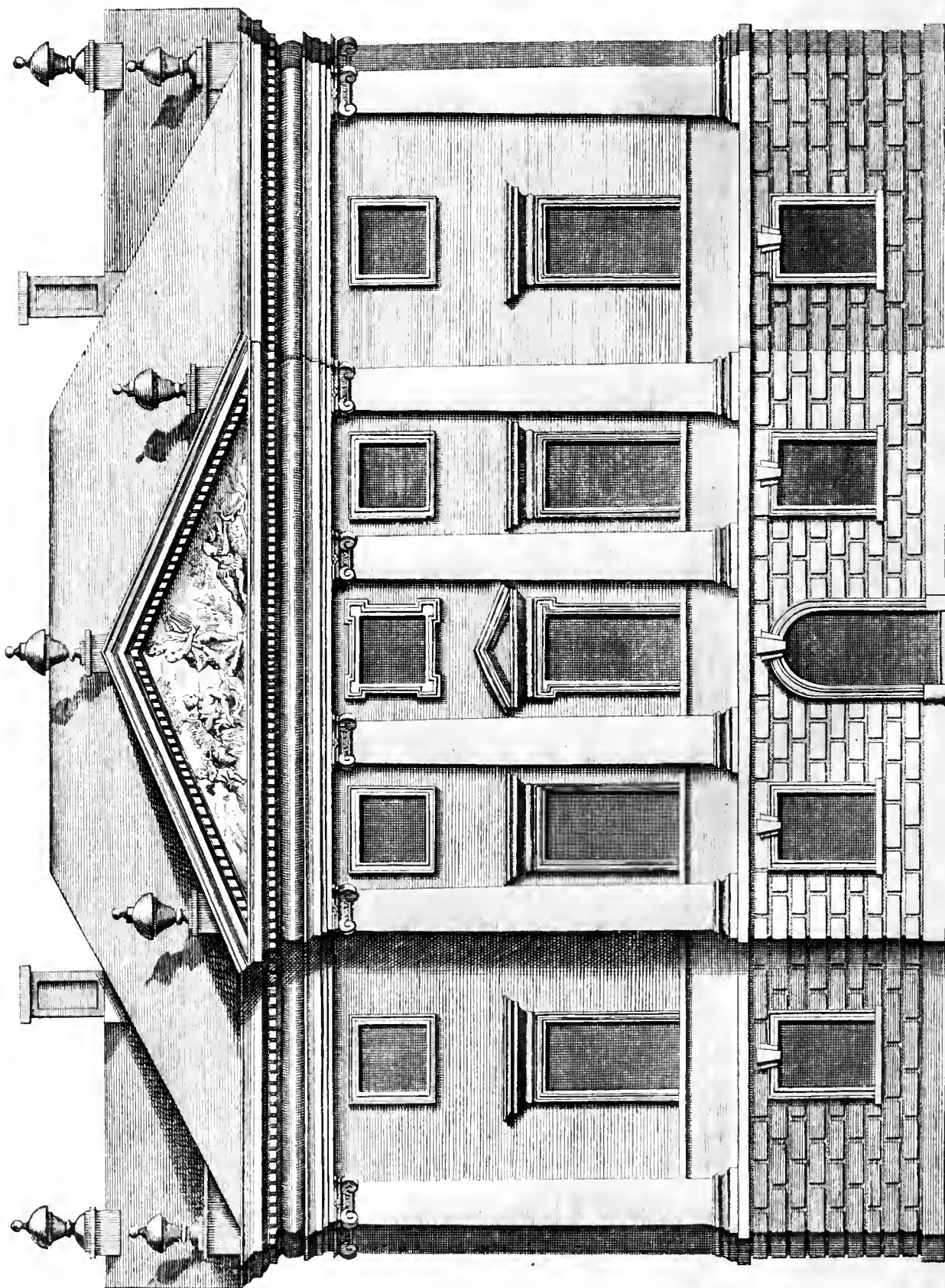
not much worse, which I had not opportunity of taking; but the Profile I have here describ'd, is the same as when the Inspection was made in *March 1725*.

It was from a modest and serious Reflection upon the Folly of this, and too numerous Examples, (as worthy of Condemnation) that I began to see how sensibly Error was cherish'd, and what a vast Progress it has made in the overthrow of Architecture, even to the disannulling whatever may have a tendency of bearing the Title only of its Proportions or Graces. To see Productions of this kind vindicated and defended, cannot but move the most mild and gentle to appear in behalf of a Science visibly decaying, and over-run and trampled on by insulting Barbarity and Ignorance.

Look but with an impartial Eye upon this and either of the other Profiles, or even the separate Materials of themselves, or the agreeable Concordance of the Whole; and you will, doubtless, discover the immense difference between ancient Architecture and modern Follies, between the Beauties founded upon Reason, and the Irregularities dependant upon nothing but Fancy, or themselves. Thus ocular Demonstration, I hope, will convince you, that what I have been hitherto defending, is not unseasonably adapted to our present Circumstances, where there is a daily Application of combined Force to destroy that Beauty, Sweetness, and Harmony united in the Composition of ancient Architecture, by a continual Spring and Circulation of Follies: which are in a Series of false Appearances connected together, and disguis'd by artful Softness of Definition, and varieties of incoherent Parts, consisting of no Foundation, but the Emptiness and Shadow of Appearance; this, and this only,

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10 18 30
feet





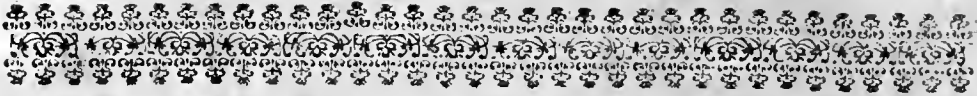
Scale of 30 1 2 & Diameters

Robert Morris Delin.

only, being the Grounds and Practice of most of the Productions of our Moderns in Building.

To conclude; Was it possible I could lay down all those false Practices, and discover to you all the irregular Proceedings of our Moderns, it would be extremely tedious to you to be detain'd from the Satisfaction you cannot but receive from the Descriptions of those Executions; which are perform'd conformable to the Practice of the Ancients: And besides, the former Reasons I have alledged concerning this Point, are a sufficient Demonstration, that this alone is enough to give you an intelligible Conception of the Value of Antiquity, the Practices founded upon Reason, and the unvaluable Deformities of Singleness and Novelty. From hence, to leave the Mind full of more pleasing Ideas, let us proceed to our next Chapter.



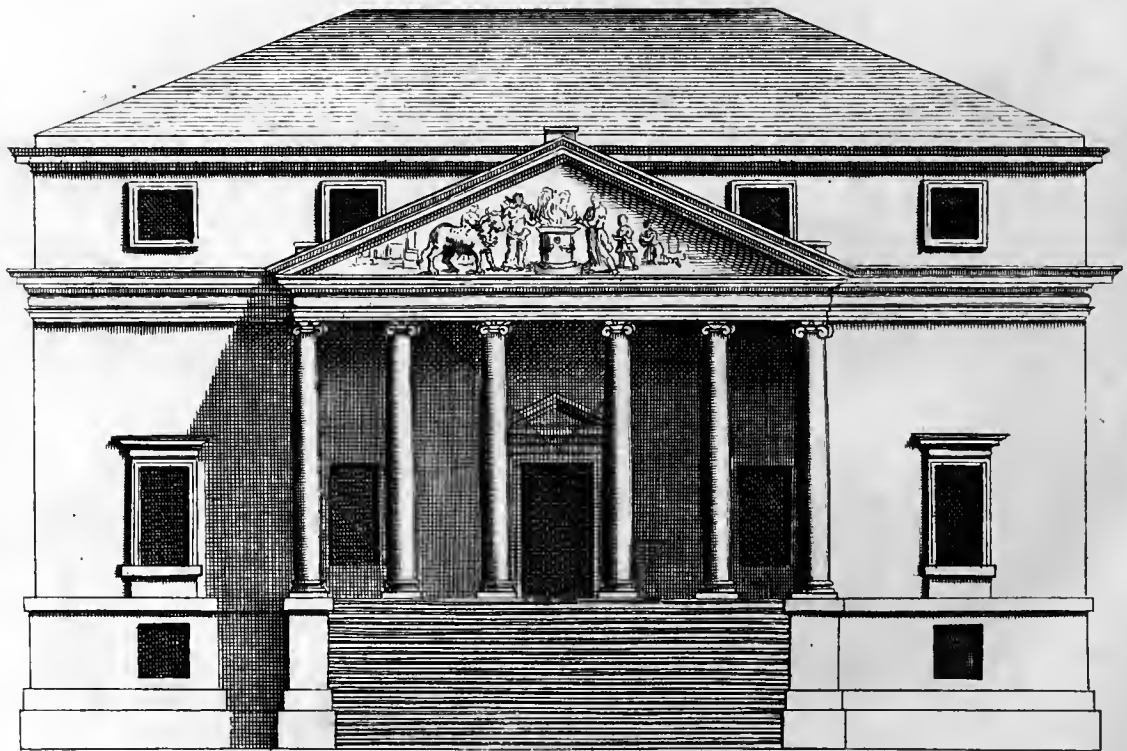


C H A P. XIV.

An Ionick Profile, according to the Practice of the Ancients.

AS my present Design is to speak only of such Buildings which are private, and of these likewise chiefly for retir'd Situations; I shall here range some Ideas together, to shew wherein the Beauties of the ancient Practices consist. For this purpose, I have chose this *Ionick* Example, as a fit Composition to represent the Methods the Ancients used in their Executions. To enlarge by verbal Demonstration on the Necessity of a Conformity to such Practices, I think needless; which may be better conceiv'd, by considering the opposite Proceedings of our Moderns.

I have observ'd, that the Compositions of our Moderns are chiefly a Sett of Ideas fitly representing so many Lanthorns of a different Form, an Error which justly suits with the many others link'd together in the same Disposition of the disproportionate Unity of their Magnitudes. How prejudicial such Proceedings are, and how additional to the Decay of the Building, need not be defin'd; not only in respect to the weakening the Solidity of it, but likewise as they are so many Inlets
to



Robertus Morris Delin

Scale of feet

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to Air, and such decaying Principles, which by the incessant Unity of their Penetration considerably abate and weaken the Strength of the Materials. And how useless so great a Superfluity of Light is to the interior Disposition, I think is sufficiently demonstrated by the visible Proofs of their prejudicial Executions.

The Ancients, who well foresaw such unjust Proceedings, and the Necessity of the opposite Practice, were ever careful of acting so indiscreetly; their Ideas were always such as bore a Conformity with Reason; and as they were evidently convinc'd that their Executions were convenient, so they never extended them beyond what was necessary. It is very probable, that had not the Ancients been sufficiently sensible of the Unjustifiableness of Proceedings of this nature, some Footsteps would have remain'd of their Executions, which might bear some Conformity to them: But among all the Remains extant, there is none which has the least Resemblance, either in the Magnitude or Proportion of our modern Windows, or the Distribution of their Distances from each other. They seem like so many useless Eyes, plac'd only for Custom-sake; whereas, those of the Ancients are but just so many as are necessary and ornamental.

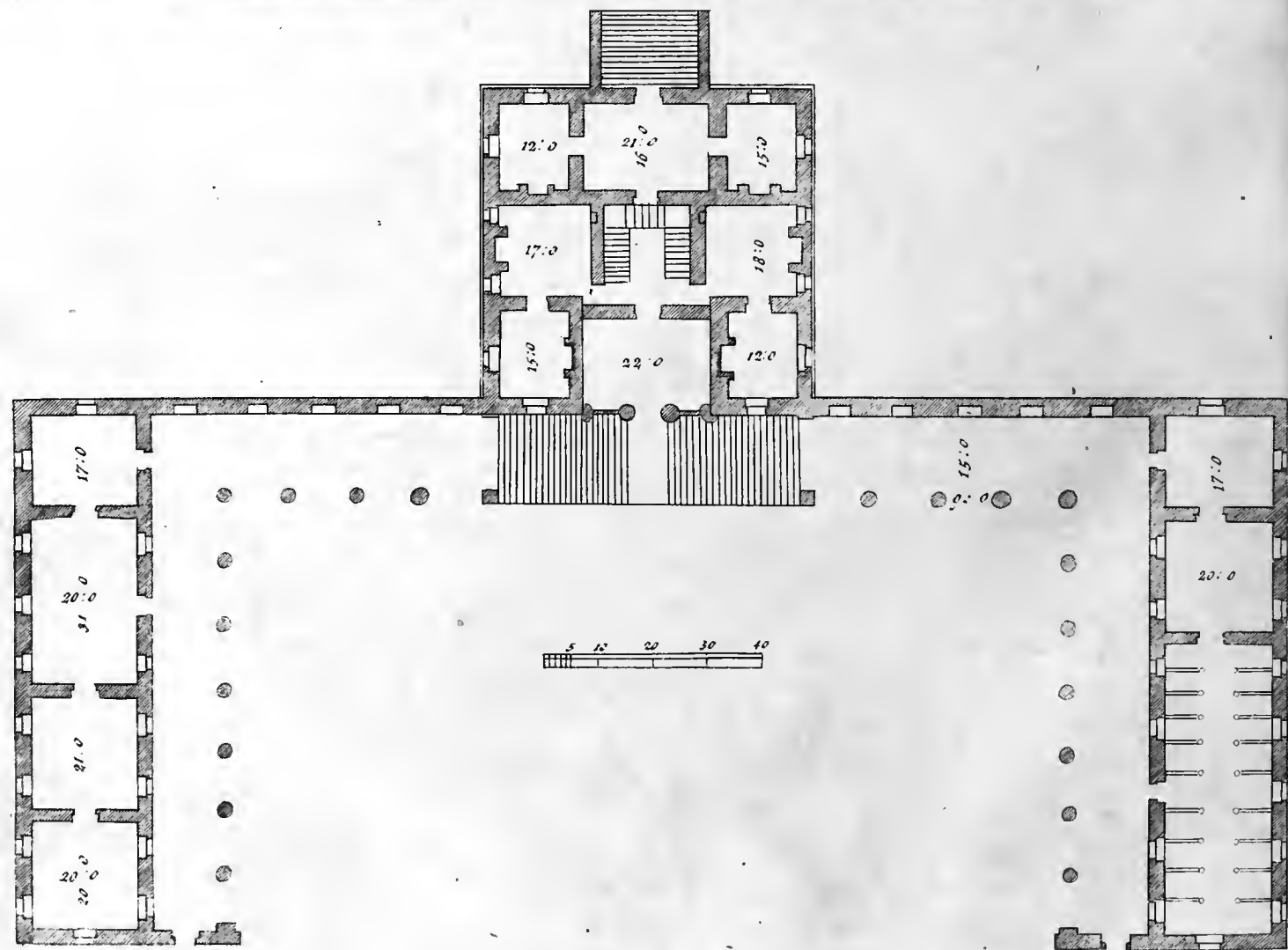
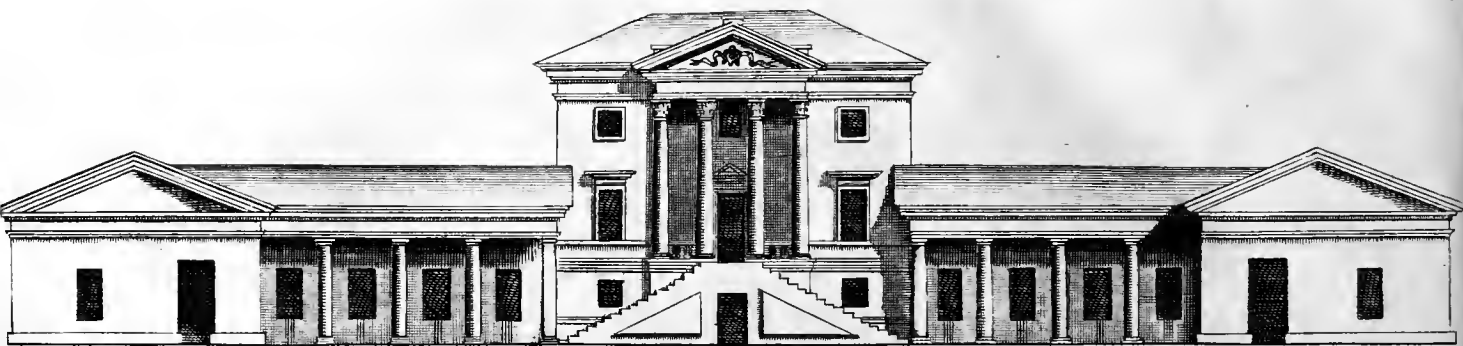
I have often reflected on the useless Frames of the Windows, which our Moderns shew, to convince the Thoughtless that they are necessary to be seen, to inform them that they are made for Concavities for the Weights. This, I think, is as injudicious an Error, as the Distribution of the Windows, and even contradictory to their own Intentions: for if they alledge the Necessity of Light, these obstruct, and take off generally $\frac{1}{5}$ Part of

the Light in the Diameter of the Window, as in the modern Profile is exemplify'd, and which likewise enlarges the Opening so much more than is necessary. For were the Frame set in Recesses, and only just so much of it seen as is necessary, the general Opening would be contracted $\frac{1}{2}$ Part of the Width of the Window at least. So that for want of considering, even in the Dispositions of their Windows, they add so much more Vacuity to abate the Force of the Solidity.

These and such are the Effects of the want of due Consideration, which how necessary it is in the Application to Building, is thus evidently prov'd. I have in my other Designs vary'd the Compositions as different Situations and Necessity require; and shall remark on the necessary Practices, as they relate to different Situations: But as the Ancients were careful to avoid what was useless in the Executions of their Ideas in Building, so I must take care to evade useless Reflections, that we may be capable to frame our Judgments fit for Construction.







Robertus Morris Delin

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C H A P. XV.

A Profile conformable to the Practice of the Ancients.

IT is easy to discern that the Composition of my Designs are of one general Frame, in relation to the Method of Execution; and herein it may not be useless to observe, the greatest Force of the Application is, as the Ideas are, justly correspondent to Nature and Reason. As to the present Design, (to which I have added a Plan of the Offices with the great Apartment) I shall leave the Names and Uses of the Rooms to the Judgment of others, to employ each in his own way of thinking; my present Remark shall be only to the Roofs of this and the other Profiles preceding, whose Executions are conformable to the Ideas of the Ancients.

It is not my single Observation, that the Moderns are naturally apt to vary from the Ancients in their Designs as much as possible, but chiefly too in their Roofs; where we see one Roof whose Executions are as in my foregoing, we meet with ten which are flat. I cannot but imagine that the Error is chiefly owing to Self-Opinion and Singleness; for it is evident from natural Reason, that a Roof whose Pitch is as in the Method I have

have proceeded, is far more conformable to the Necessity of its Execution, than the Practices of our Moderns.

For as a continual Excess of heavy Snows or Rain, or such prejudicial Principles, are an occasional Decay; so the lodging and receiving such Matter to act upon the Materials, must be of an additional Force by its Pressure; provided the Vacuities were capable to convey Rain from the Roof: yet a continued heavy Snow is capable of doing great Prejudice at the time of its dissolving; for at the Reception of such large Quantities of Liquid, the Concavities are apt to fill, which proves often a great Injury to the Building, provided the Pipes are not capable of emptying themselves fast enough to receive the Quantity of Matter as it is convey'd to them.

For this reason, we find that the Ancients generally avoided every thing which might bear the least Tendency to the Decay of their Execution; no doubt, to let their Work be lasting Monuments of their Glory: a Thought opposite to our Moderns, whose Executions are generally standing Monuments to their Shame.

It hence arises, that such was the Care of the Ancients in the Composition of their Roofs, that nothing should be lodged or received, which might be a means of acting to the prejudice of their Executions. And in this Case, in Countries Northern, or Climates more cold, or where Snows are more frequent and of a longer continuance, the Roofs are more acute in their Pitch, and differ almost gradually in Proportion to the more frequent Accesses of the Matter which acts upon them.

And as the more warm and Southerly Climates in *Europe*, are not so necessitated, flat Roofs are more fre-

frequent, though not so many by far as in *England*. It would seem to us an Error as Preposterous, to see a flat Roof executed in *Norway* or *Lapland*, as it does for *Spaniards* or *Italians* to see them Executed here. It is not without a just regard to necessity, that such things, which are to remain as Monuments of our Character, should be duly weigh'd; and even my self am very cautious to assert any thing which is not in reality justifiable, or in a conformity to Truth and Natural Reason.

Were it possible to conceive or lay down an immense Scene of Ideas, fitted and framed for the Imagination to define, or to draw endless Trains of Beauties, Reasons or Arguments form'd from the force of Art, it would be useless; for if such Ideas, which are natural and the most familiar, are not capable to convince the Moderns of their Errors, neither will all the Eloquence of Rhetorick, nor the most Beautiful Scenes of Art, be of power enough to inform them that their Ways are erroneous and imperfect, while they refuse to act in a conformity to the Practice of the Ancients.





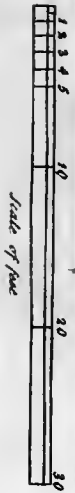
C H A P. XVI.

*A Profile of the Corinthian Order, compos'd
in a Conformity to the Practice of the An-
cients.*

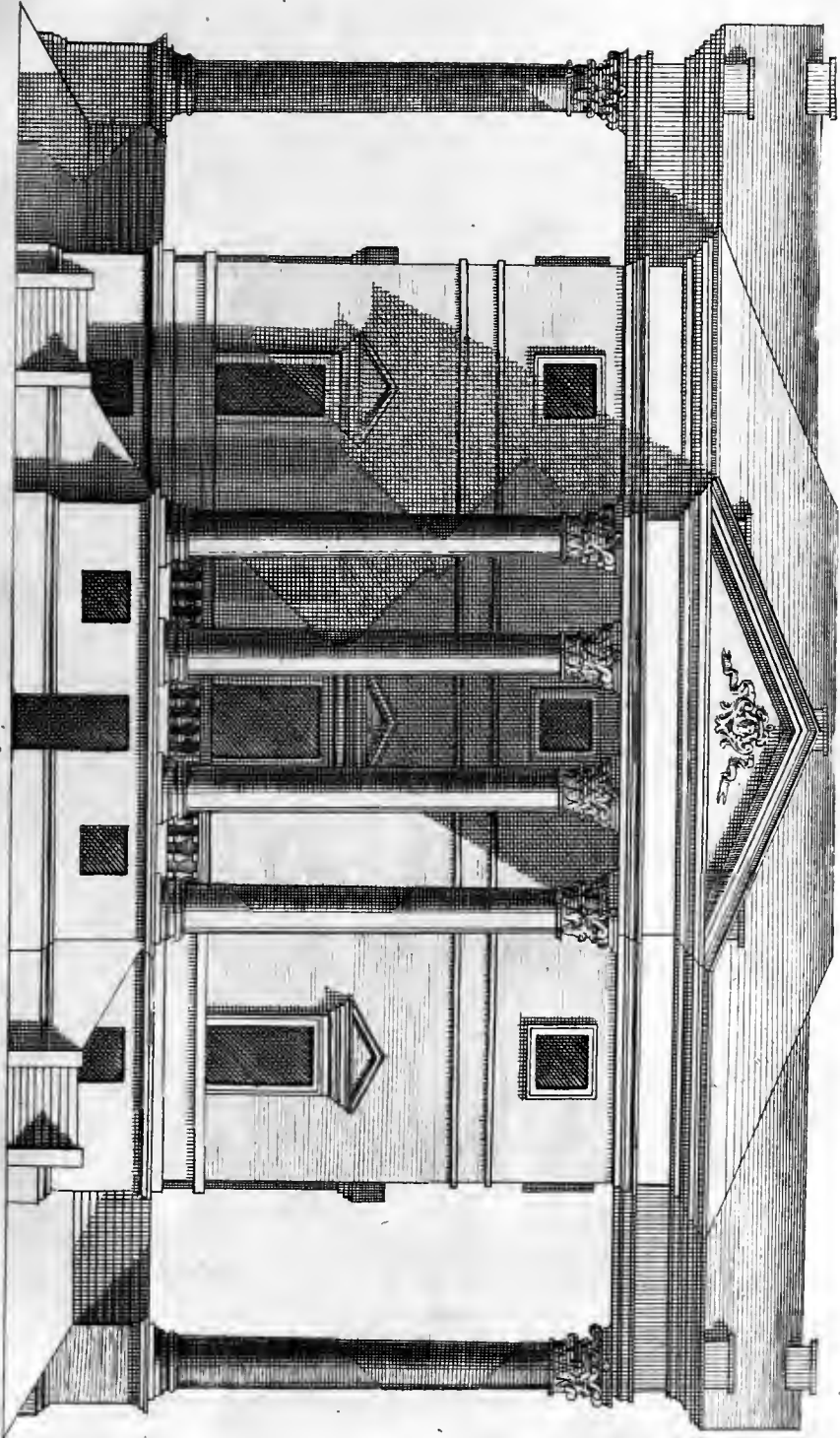


WE have here in this Profile a View of Architecture in a different manner from two of the foregoing Examples of the *Ionick* Order; which yet, nevertheless, bear the same Conformity to the Proportions I before describ'd in the former Compositions. One View plainly discovers its Beauties, or at least those contain'd in the original Piece, which I have endeavour'd to imitate in the general Distributions, from the Example of a Composition of that great Genius, PALLADIO. There seems to be united in one Body a Grandeur exceeding the Result of my first *Ionick* Example, which is likewise a Copy of a Design after his Method of Practice; we may with reason conclude, that every Practitioner of the Rules of ancient Architecture is not a little indebted to him for opening the way, and clearing the Path in such a manner, that it becomes easy, plain, and obvious to walk in, without danger of being obstructed in the Passage by the Intricacies and Labyrinths that

Richard Morris Daley.



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that were before great Impediments to a true Conception of the Rules prescrib'd by the Ancients, and the Beauties which naturally attend its Practice.

I shall conclude with my Wishes, that the Love of Virtue may become the Practice of our Nation in general; I mean, such a Virtue as is contain'd in the plain and obvious Rules design'd by the Practitioners of ancient Architecture, founded upon the Result of natural Reason: I say, may these flourish and remain in that Purity and Beauty, that Harmony and Amiability which even recommends itself by its agreeable Aspect, to be our constant ardent Care and Study to attain. If this was our Endeavour, I believe that nothing but the final Dissolution of Nature could have power enough to destroy the Remains of ancient Architecture. But by a serious Consideration of my following Chapter, we must despair of ever seeing it reviv'd, or brought to such a State, as we may now boast some Remains are yet extant, to the shame of our modern Builders.





C H A P. XVII.

Some impartial Reflections on the Reasons of the Decay of ancient Architecture, by the visible Abuses in the Practice of our Moderns.

H E R E is oftentimes a Possibility (by reasonable and convincing Arguments, by plain and obvious Methods, and by the Force of Judgment deliver'd) to convince and draw from their erroneous Practices and Notions those who are in full pursuit of the most dangerous and ungrounded Follies: Nay, so far effectual have these Methods prov'd upon the Minds of even the most obdurate, that they have as much abhor'd and detested that dark way they were in, as once they most vigorously, and with the most ardent Desire strove to find, and be led by it: Such is the Effect of plain Argument, founded upon Truth, and that convincing Evidence natural Reason. These are the chief and only Motives which have power to soften and allay the most irregular and ungovernable Passions; 'tis these that can change even the Disposition of habitual Practice, which has become almost a natural Law, and these only can have

have force enough of themselves to reclaim the ungrounded Practices of our Moderns in the Executions of their publick Performances in Building.

But here I must stop the Current of Desire, and leave this Performance to be compleated by those whom Nature has more generously furnish'd with Language, and Knowledge capable of undertaking so hazardous an Engagement. It is not the want of Sincerity and ardent Desire which deters me from a Proceeding of this nature, but a Deficiency of Accomplishments requisite to go through so difficult and daring a Design; but as I doubt not I have already rais'd myself many Enemies for speaking the Truth, I shall now have Courage enough to display the illegal Practices of our modern Builders, and alledge some Reasons for the Decay of Building in general, and Architecture in particular, arising from their visible Abuses practis'd and impos'd on the Publick by the Bulk of our modern Professors.

It seems to be needless here to repeat the Judgment of the learned *Vitruvius* concerning the *Duodecim Necessaria*, or those twelve necessary Accomplishments requisite in the forming a compleat Architect; or likewise to prove how far short of these many of our Moderns come: where, if we can find one that can practically define six of these Sciences, there are six to that one who can scarce form a real Idea of two of them. A Redundancy of superficial Talk, with the Addition of Freedom, otherwise Confidence, in the Behaviour, too often among the Illiterate makes a meer ignorant Pretender pass for a true Judge. Look upon the false Glosses of his Knowledge, or search the Foundation of his Practices, reason from plain Ideas and Demonstrations, or dis-

course upon the foundational Laws of Beauty and Proportion, and the Power of Lines: you will find too many meer empty shadowy Vapours; and instead of giving you a plain Result of their Notions or Knowledge, 'tis odds but you plainly discover that they have none at all.

This is an Imposition which every one who intends to build ought to take a particular Care of, that they are not only deceiv'd in the Accomplishments of the Person, but likewise in the Determination and Execution of his general Practices; whose Duration is generally impair'd by the continual, repeated, and visible Abuses daily seen in the Result of his Performances: which I shall briefly endeavour to open by the general Observations following, which I have occasionally remark'd on, for the greater Benefit of the Publick, than what will from thence accrue to myself. No Self-Ends or sinister Views induced me to the Speculation; but a publick and general Concern for the Benefit of a decaying Science, worthy of greater and more affecting Instances of Defence, than what I can possibly give to the World, with all the obvious Demonstrations of their Ingratitude and illegal Practices.

But before I thus proceed, it may not be unnecessary to observe, that the Person intending to build be either sufficiently accomplish'd to perform the Result of his Intentions, or provide one, who, by a constant Study and Practice, has sufficiently demonstrated his Knowledge; one whose Executions and general Character recommends him after the Result of the Expence, which, as I think, is or ought to be the first thing propos'd. The Surveyor forms such a Composition adapted to the Sum
by

by the Magnitude, Plainness, or Enrichments both in the internal as well as external Disposition, the Composition of the Apartments and the like, which by apt Materials regulated and proportion'd, shall be perform'd nearly to the Sum specified by the Builder. This being approv'd on, he is chose to take care that every Part, both general and particular, be perform'd with sound Materials, neatly and ingeniously wrought, and united artfully by the Hands of the Artists; likewise that every Part be proportion'd with an exact Conformity to the Design agreed to, and approv'd on by the Builder.

And likewise that no Imposition be laid on the Builder by the Workmen concerning the Prices of Work, bad Materials, or false Measurement, and the like; these and such like are the general Duties of the Person employ'd to survey and direct the Tradesman concern'd in the Building; who, for his Care, Inspection, and Trouble, is or ought to be equivalently gratify'd by the Builder. To proceed farther than this, is very illegal; not only as it is repugnant to the Laws of Nature and Reason, to Justice, and a Regard to the publick Good; but chiefly as it is the unhappy Practice of our Moderns, who not only impose upon the Publick, by engrossing to themselves the Profit or moderate Gain due justly to others, but likewise impose upon and deceive the Person who employs them, by uniting Materials chiefly conducing to the Decay of the Building; which I shall open in the manner following.

And first, the Builder himself, for want of due Consideration, becomes the Occasion of the Decay of his own Building, by employing Persons incapable of executing the Performance conformable to the Rules of Geome-

Geometrical Reasoning; and again, by putting it in the power of such Persons to act according to their own Judgments for Self-Ends, and a View to Self-Preservation. I am speaking now in general of that illegal Practice of Undertaking; for the Builder, after having employ'd one or more Persons to survey the Plat, gives Designs and Estimates of the Expence and Charge of the Whole: he pitches upon that which to him, by the exterior Disposition, seems the most compleat, or less expensive; perhaps without regard to the interior Part, which is contriv'd in such a manner, as is very inconsistent with Conveniency, Use, or Beauty, and likewise repugnant to the Rules and Precepts of a Mathematical Demonstration.

Thus inconsiderately resolving without due Examination, he imagines the Person or Designer to be sufficiently capacitated to compleat the Performance in a manner conformable to his Sentiments: And here observe, to draw from himself the Incumbrances of Inspection, Examination of Bills, and such Fatigues, he agrees with this Person for the Sum of Money specify'd in the Estimate, to build after the Design given, leaving the whole Execution to the Undertaker, (that is, the *Burier* of Architecture) to see it perform'd in a Method concurring to the Design agreed on. Here it is visible the Power is put into the hand of the Person who is to execute (that is, to spoil) the Building, to make use of such Materials as shall be a conducing Cause of Decay to the Building; and not only that, but the Defect of Judgment or Knowledge of the Builder in the Science or Prices of Materials, and the like, is putting it in the power of the Undertaker to exact such an Overplus of
the

the whole Expence, that might be sufficient to defray the Charge of a much greater Concern. Here it is obvious, that Self-Ends will induce the Undertaker by nearer Methods of Proceeding to enhance to himself a Profit from each separate Tradesman concern'd; who, by the Smallness of the Prices, the Badness of the Materials, and the Employment of illiterate Workmen, all conducingly unite to the general Cause of the Decay of the whole Fabrick.

But here it is to be observ'd, that where this Power is not given to the Surveyor, he, to keep up the just Character due to his Care in the Inspection, will take such a due regard of every Part being perform'd with the most sound Materials, and the most artful Composition, that the Result of the Performance will, instead of the opposite Practice, add Force to the Duration: Besides, the Builder will then be appriz'd of the particular Expence of each separate Part of the Work, both interior and exterior; and be satisfy'd with the Fidelity of the Person employ'd to inspect, and of his vigilant Diligence in seeing no Imposition be laid on the Builder, either by Extortion in Prices of Work, or unfit Materials. The Method of proceeding this way will (besides the more sound and solid Duration of the Execution) be so much less expensive than that of letting it to an Undertaker, as will sufficiently satisfy the faithful Surveyor, for his close Application and Care in seeing the Execution justifiably perform'd. This is the Case of due Consideration in the Person who intends to build, to employ one capacitated to see that every thing be perform'd in a Conformity to the Result of an Architectural or Geometrical Definition.

Yet,

Yet, how contrary to this Method do our present Builders proceed ! who employ those who are perhaps necessitated by an Oversight of the general Expence in the Estimate, or a Defect of Judgment, so to make himself whole, that every separate Tradesman concern'd must be constrain'd to contribute to the Decay of the Building : first, by doing his Work at such a Price as he himself must have a Profit as well as the Undertaker ; secondly, by the Badness of Materials, which are most cheap, although less durable ; thirdly, by the Employment of mean inferior Workmen, whose Wages are adapted to his Abilities. These and the like are the Methods by which the Undertaker draws Profit to himself, and adds to the general Decay of the Building.

We find that Necessity, or rather Covetousness, first enforces the Undertaker to engross a Profit to himself, by employing mean illiterate Masters, who, to gain the Name of Business, perform their Work in such a manner, that no Profit can accrue from the Performance : or else it must be so basely and unartfully wrought, and the Materials so bad, that they greatly contribute to the Decay of the Beauties of Architecture, and the Rules of sound Building. Admit that the Workmanship were well perform'd, yet the Materials must consequently be bad, or else no Profit would arise from the Performance, by being constrain'd to work for the Undertaker for such low Prices, or the inferior Workmen must contribute to the Decay, (admit the Materials were good :) for to give more, or so much as common Wages to the Workmen, is altogether inconsistent with Reason to imagine, since the aforementioned Necessity is the Cause of that universal Law of Nature, Self-Preservation. This is so plain
and

and evident, and withal so common a Practice, that every one who has the least View of plain and natural Reason can easily discern.

Thus much may suffice for a general Observation on the united Causes of the Decay of Building, where Necessity enforces the Undertaker to employ mean inferior Masters, by giving or allowing them but mean Prices: This obliges him to employ illiterate laborious Men, whom Nature has been pleased so to furnish with outward Knowledge, that they are capable for nothing but slavish Drudgeries, and consequently unable to perform any thing beautiful, regular, or conformable either to Judgment or Order. But admit this is not so, yet the same Reasons oblige him to provide such Materials, as shall be least expensive, and less durable. This is the plain Case, and the repeated Practice of our Undertakers, who employ mean Persons to perform the Work; to gain a greater share of Profit to themselves; not considering the Injustice of the Action to the Person who employs him, in deceiving him so visibly (I may say) in the Execution.

But to discover another more fatal and common Practice, let us proceed to remark on another Method, now much in use among our Undertakers; which is in a greater measure a more conducing Cause to the Decay of Building in general, and Architecture in particular, than our former.

We before observ'd the general Reasons on each side conducing to the Decay, such as Defect of Judgment, Oversight in the Calculation, (after consider'd) Covetousness, Self-Preservation, and the like; which are so evident, that the Consideration admits of no Objection,

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but

but more especially, when we duly examine this latter uniting Cause of Decay ; which is, oh ! fatal Mischief, the Undertaker's finding Materials himself. Here it appears plainly, that one of the aforementioned Causes induce him to this illegal Practice. If it is a Defect of Judgment, how unfit is he to provide proper Materials ? If Oversight in the Calculation, how unthoughtful of the Affair in hand ? If Covetousness, what view is there of imagining the Materials to be good, or artfully wrought ? If Self-Preservation, who must the Burthen fall on ? Thus far the Events will readily convince us, how improper it is for those who build, to proceed in this injudicious manner.

If in the Undertaker's finding Materials, either of the former Causes induce him to this Practice, let us a little inspect into the Abilities of the Person employ'd ; it may be perhaps a Person sufficiently capacitated to carry on and execute the Work in a Conformity to the Rules requisite to compleat the Performance, (and indeed there is too many such, who deserve better Encouragement :) but to do this himself, seems altogether inconsistent with Sense to imagine. And we before consider'd, that our former Masters were incapable of employing Persons above the most common Capacities ; what must be those whom our new Master employs, whose Profit accrues only from the Labour of his Hands, no Advantage of Materials to afford the Workmen scarce common Wages ? It must consequently follow, that he must necessarily produce Work of the same Species with his Prices, if not with the Materials likewise : for if the Materials are good, and unartfully wrought, it is evident that either the Architecture or the Building must decay.

Yet

Yet how are all these Things consider'd by the Builder? How injudiciously does he act, when Reason is wanting to determine the Result of his Ideas and Actions?

Now, after all that has been said, if it should be objected that neither of the aforementioned suppos'd Reasons are the Result of the Performances of our Undertakers; yet, lastly, another following may more plainly demonstrate, how possible it is to deceive the Builder, by the Illegality of the Intention, and the Result of the Practice, that is, the interfering in each other's Business. This is so plain a means of the Decay of Building in general, that it self-evidently demonstrates the Barbarity of the Practice: for what Correspondency is there between Bricklayers and Joiners, Carpenters and Masons? &c. And yet we see they are so confusedly mixed, that nothing of consequence is performed but under each other; Things so contrary, so foreign to the Institution of Trades: And likewise how common, is best seen by the continual Methods of Undertaking; which is not, who shall do the Work most conformable to the Rules of Proportion, &c. but who shall perform it with less Expence either to the Builder or himself.

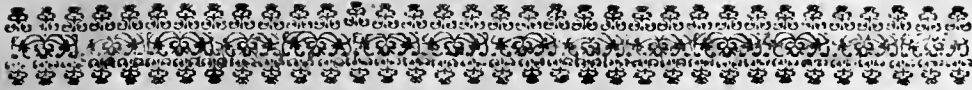
What Folly, what Madness, or rather what Ignorance does it argue? for Men thus to strive, not only to ruin each other, but likewise agree to destroy that Science, which we shall never see perfected amongst us, but by every one's acting in his own Calling. Those whom Nature has more particularly fitted for accomplish'd Architects, ought to execute their adapted Office in another manner, not enhancing Profit of this nature; but give every Man, according to his Calling, a free Liberty to make that reasonable Use of his Business, which Opportunity.

tunity may offer to him. Then every Man would endeavour to gain Credit, as well as Profit, in the Execution of his Part, that the Whole might become a Building worthy to be so call'd, by the Soundness of the Materials, the Nearness of the Performances, and the Beauty of the Whole: Youth then would have encouragement to study, and each would strive who should excel, and become most necessary to the Accomplishment of antient Architecture.

If any thing proves more obvious or intelligible, or more absurd and common, than the Assertions and Arguments laid down, it is, that by repeated Practices they are become an universal Law, and seem to be so stedfastly fixed, by the Practitioners of late, that we may as well hope to see all Men in general become Practitioners of Virtue, as Practitioners of antient Architecture, or the Rules of sound Building.



CHAP.



C H A P. XVIII.

*Concerning the Use of the Inspectional Table,
calculated for the general Proportions of
the Diameters, and Heights in Feet and
Inches.*

Have in the sixth Chapter just remark'd upon some general Observations, which this Table explains: that is, if the Confinement of the Height of your Column is given, you have likewise the Proportion of the Diameter in Feet, and Feet and Inches, in the three Orders. If the Confinement of your Height is to the Entablature, when erected on the Column, the Diameter of your Column is given in Feet and Inches. Again, if the Diameter is given in Feet and Inches, by the same Rule or Table you likewise know the Height of your Column alone, or the Height of the Entablature when erected thereon in the three Orders; and that by having recourse to this Table, whose Measure comes most within the Limits of common Execution, which, if otherwise, will be only doubling or halving a Number answering the Number given.

The

The Heights of Confinement are from 5 Feet to 25 in the Execution; and the Diameters given, are as follow:

When the Confinement is to the Column alone,

	<i>Inches,</i>	<i>Feet, Inch.</i>
In the <i>Dorick</i> Order, from 7 to 3 : 1 $\frac{1}{8}$.		
In the <i>Ionick</i> Order, from 7 $\frac{1}{17}$ to 2 : 10 $\frac{16}{17}$.		
In the <i>Corinthian</i> , from 6 $\frac{6}{19}$ to 2 : 7 $\frac{5}{19}$.		

When the Confinement is to the Entablature, when executed on the Column, your Diameters given are as follow:

	<i>Inches,</i>	<i>Feet, Inch.</i>
In the <i>Dorick</i> Order, from 6 to 2 : 5 $\frac{7}{10}$.		
In the <i>Ionick</i> Order, from 5 $\frac{25}{31}$ to 2 : 4 $\frac{33}{31}$.		
In the <i>Corinthian</i> , from 5 $\frac{5}{23}$ to 2 : 2 $\frac{1}{23}$.		

The Measures and Proportions of the Diameters are all within the Limits of this Calculation, which are the two Extremes that rise in a gradual Ascent not exceeding $\frac{3}{8}$ of an Inch. The Reasons why I reduced them, as you see each Order, to a vulgar Fraction of a common Denominator, is because the Fraction comes nearest that Number: I have reduced the Divisor into its lowest Terms for a common Denominator, and every Remainder so reduced, becomes a new Numerator. These are most readily reduc'd again into a lower Fraction, near enough to inspect into the minuter Proportions for common Use; as suppose $\frac{8}{17}$ of an Inch, if we were to call it $\frac{1}{2}$ an Inch, the Denomination of the Fraction is
the

An Inspectional Table, calculated from 5 feet to 25, Robert Morris Inventor. 1727

Height of the Column in Feet and Inches	Diameter of Column when the height is to that Alone			Diameter of Column when the height is to 4 Entablature			Height of the Column in Feet and Inches	Diameter of Column when the height is to that Alone			Diameter of Column when the height is to 4 Entablature		
	Doric	Ionick	Corinthia	Doric	Ionick	Corinthia		Doric	Ionick	Corinthia	Doric	Ionick	Corinthia
5 - 0	Diam 1 0-7 3	Diam 1 0-7 17	Diam 1 0-6 19	Diam 1 0-6	Diam 1 0-5 37	Diam 1 0-5 43	15 - 0	Diam 1 1-10 2	Diam 1 1-9 17	Diam 1 1-6 19	Diam 1 1-6	Diam 1 1-5 37	Diam 1 1-3 23
5 - 3	0-7 7	0-7 17	0-6 19	0-6 10	0-6 31	0-5 23	15 - 3	1-10 7	1-9 17	1-7 19	1-6 10	1-5 37	1-4 23
5 - 6	0-8 4	0-7 17	0-6 19	0-6 10	0-6 31	0-5 23	15 - 6	1-11 4	1-9 17	1-7 19	1-6 10	1-6	1-4 23
5 - 9	0-8 8	0-8 17	0-7 19	0-6 10	0-6 31	0-6 23	15 - 9	1-11 8	1-10 17	1-7 19	1-6 10	1-6 37	1-4 23
6 - 0	0-9	0-8 17	0-7 19	0-7 10	0-6 30	0-6 23	16 - 0	2-0	1-10 17	1-8 19	1-7 10	1-6 37	1-4 23
6 - 3	0-9 3	0-8 17	0-7 19	0-7 10	0-7 31	0-6 23	16 - 3	2-0 3	1-10 17	1-8 19	1-7 10	1-6 37	1-5 23
6 - 6	0-9 7	0-9 17	0-8 19	0-7 10	0-7 31	0-6 23	16 - 6	2-0 7	1-11 17	1-8 19	1-7 10	1-7 37	1-5 23
6 - 9	0-10 1	0-9 17	0-8 19	0-8 10	0-7 31	0-7 23	16 - 9	2-1 1	1-11 17	1-9 19	1-8 10	1-7 37	1-5 23
7 - 0	0-10 5	0-9 17	0-8 19	0-8 10	0-8 31	0-7 23	17 - 0	2-1 5	2-0	1-9 19	1-8 10	1-7 37	1-5 20
7 - 3	0-10 9	0-10 17	0-9 19	0-8 10	0-8 31	0-7 23	17 - 3	2-1 9	2-0 6	1-9 19	1-8 10	1-8 37	1-6 23
7 - 6	0-10 13	0-10 17	0-9 19	0-9	0-8 31	0-7 23	17 - 6	2-2 1	2-0 12	1-10 19	1-9	1-8 37	1-6 23
7 - 9	0-11 1	0-10 17	0-9 19	0-9 30	0-9	0-8 31	17 - 9	2-2 5	2-1 17	1-10 19	1-9 30	1-8 37	1-6 23
8 - 0	1-0	0-11 17	0-10 19	0-9 10	0-9 31	0-8 23	18 - 0	2-3	2-1 17	1-10 19	1-9 10	1-8 37	1-6 23
8 - 3	1-0 3	0-11 17	0-10 19	0-9 10	0-9 31	0-8 23	18 - 3	2-3 3	2-1 17	1-11 19	1-9 10	1-9 37	1-7 23
8 - 6	1-0 7	1-0	0-10 19	0-10 10	0-9 31	0-8 23	18 - 6	2-3 7	2-2 17	1-11 19	1-10 10	1-9 37	1-7 23
8 - 9	1-1 1	1-0 6	0-11 19	0-10 10	0-10 31	0-9 23	18 - 9	2-4 1	2-2 17	1-11 19	1-10 10	1-9 37	1-7 16
9 - 0	1-1 5	1-0 17	0-11 19	0-10 10	0-10 31	0-9 23	19 - 0	2-4 5	2-2 17	2-0	1-10 10	1-10 37	1-7 23
9 - 3	1-1 9	1-1 17	0-11 19	0-11 10	0-10 31	0-9 23	19 - 3	2-4 9	2-3 17	2-0 6	1-11 10	1-10 37	1-8 23
9 - 6	1-2 1	1-1 17	1-0	0-11 10	0-11 31	0-9 23	19 - 6	2-5 1	2-3 17	2-0 12	1-11 10	1-10 37	1-8 23
9 - 9	1-2 5	1-1 17	1-0 6	0-11 10	0-11 31	0-10 23	19 - 9	2-5 5	2-3 17	2-0 18	1-11 10	1-10 37	1-8 23
10 - 0	1-3	1-2 17	1-0 12	1-0	0-11 31	0-10 23	20 - 0	2-6	2-4 17	2-1 19	2-0	1-11 37	1-9 23
10 - 3	1-3 3	1-2 17	1-0 18	1-0 30	0-11 31	0-10 23	20 - 3	2-6 3	2-4 17	2-1 19	2-0 30	1-11 37	1-9 23
10 - 6	1-3 7	1-2 17	1-1 5	1-0 10	1-0 31	0-11 23	20 - 6	2-6 7	2-4 17	2-1 19	2-0 10	1-11 37	1-9 23
10 - 9	1-4 1	1-3 17	1-1 11	1-0 10	1-0 31	0-11 23	20 - 9	2-7 1	2-5 17	2-2 19	2-0 10	2-0 37	1-9 23
11 - 0	1-4 5	1-3 17	1-1 17	1-1 10	1-0 31	0-11 23	21 - 0	2-7 5	2-5 17	2-2 19	2-1 10	2-0 37	1-10 23
11 - 3	1-4 9	1-3 17	1-2 4	1-1 10	1-1 31	0-11 23	21 - 3	2-7 9	2-6	2-2 19	2-1 10	2-0 37	1-10 23
11 - 6	1-5 1	1-4 17	1-2 10	1-1 10	1-1 31	1-0 23	21 - 6	2-8 1	2-6 17	2-3 19	2-1 10	2-0 37	1-10 23
11 - 9	1-5 5	1-4 17	1-2 16	1-2 10	1-1 31	1-0 23	21 - 9	2-8 5	2-6 17	2-3 19	2-2 10	2-1 37	1-10 23
12 - 0	1-6	1-4 16	1-3 3	1-2 10	1-1 31	1-0 23	22 - 0	2-9	2-7 17	2-3 19	2-2 10	2-1 37	1-11 23
12 - 3	1-6 3	1-5 17	1-3 9	1-2 10	1-2 31	1-0 23	22 - 3	2-9 3	2-7 17	2-4 19	2-2 10	2-1 37	1-11 23
12 - 6	1-6 7	1-5 17	1-3 15	1-3	1-2 31	1-1 23	22 - 6	2-9 7	2-7 17	2-4 19	2-3	2-2 37	1-11 23
12 - 9	1-7 1	1-6	1-4 2	1-3 10	1-2 31	1-1 23	22 - 9	2-10 1	2-8 17	2-4 19	2-3 10	2-2 37	1-11 23
13 - 0	1-7 5	1-6 17	1-4 8	1-3 10	1-3 31	1-1 23	23 - 0	2-10 5	2-8 17	2-5 19	2-3 10	2-2 37	2-0 23
13 - 3	1-7 9	1-6 17	1-4 14	1-3 10	1-3 31	1-1 23	23 - 3	2-10 9	2-8 17	2-5 19	2-3 10	2-3	2-0 23
13 - 6	1-8 1	1-7 17	1-5 1	1-4 10	1-3 31	1-2 23	23 - 6	2-11 1	2-9 17	2-5 19	2-4 10	2-3 37	2-0 16
13 - 9	1-8 5	1-7 17	1-5 7	1-4 10	1-3 31	1-2 23	23 - 9	2-11 5	2-9 17	2-6	2-4 10	2-3 37	2-0 23
14 - 0	1-9	1-7 17	1-5 13	1-4 10	1-4 31	1-2 23	24 - 0	3-0	2-9 17	2-6 19	2-4 10	2-3 37	2-1 5
14 - 3	1-9 3	1-8 17	1-6	1-5 10	1-4 31	1-2 23	24 - 3	3-0 3	2-10 17	2-6 19	2-5 10	2-4 37	2-1 23
14 - 6	1-9 7	1-8 17	1-6 6	1-5 10	1-4 31	1-3 23	24 - 6	3-0 7	2-10 17	2-6 19	2-5 10	2-4 37	2-1 23
14 - 9	1-10 1	1-8 17	1-6 12	1-5 10	1-5 31	1-3 23	24 - 9	3-1 1	2-10 17	2-7 19	2-5 10	2-4 37	2-2 23



the nearest Proportion to $\frac{8}{17}$, and may be used without danger of Centure by future Inspection.

I am naturally induced to conjecture, that this is a Table or Method which will save a world of Trouble in Calculations, but more especially will be of singular Use to Workmen, who are oftentimes by these Confinements involv'd in a Labyrinth of seeming Intricacies for want of due Consideration, or a Deficiency of Knowledge; who oftentimes (by the Necessity which these two Rules bear with them) produce very erroneous Executions, unproportionate in themselves, and in a direct Unconformity to the Beauty requisite in the general Tenor of the Whole. To give you exemplary Instances of the Assertion, take the following as suppositional Confinements, whereby the Magnitude of the Diameter, or the Height sought, is instantly resolv'd.

You find the Table divided into two general Parts, and these again divided into seven Columns. The Proportions of a given Height from 5 Feet to 15, are the Contents of the first, which rise by a gradual Ascent of three Inches; the second Table or Division contains the Proportions of a given Height from 15 Feet to 25, by the same Ascent as the first.

The first Column is the Height of Confinement given in Feet and Inches, the three next following Columns are the Diameters of the given Heights, when the Confinement is to the Column alone; and of these, the first is the *Dorick*, the second the *Ionick*, and the third the *Corinthian* Order. The three next Columns are the Diameters of the given Height, when the Confinement is to the Entablature's Height, when erected on the Column; the second Table, or general Division, is the same with this,

this, and needs no other Explanation. We shall now proceed to Instances :

Suppose the Height of the Confinement to your Column alone was 14 Feet 3 Inches, the Order to be executed was the *Dorick* : look for 14 Feet 3 Inches in the given Heights, and in the next Column you see the Diameter given is 1 Foot 9 Inches and $\frac{3}{8}$. Suppose that the same given Height was to be executed with the *Ionick* Order, look in the second Line of the three Divisions for the Diameters, and over-against 14 Foot 3 Inches, you will find for the *Ionick* Diameter 1 Foot 8 Inches and $\frac{2}{17}$: For the Diameter of the *Corinthian* Order to the given Height in the next Column, you find 1 Foot 6 Inches ; these are the Diameters of the given Height 14 Feet 3 Inches, when the Confinement is to the Column alone.

Now let us proceed to the Diameters, when 14 Feet 3 Inches is the Height of Confinement given to the Entablature. We before observ'd, that the three next Columns were the Diameters given for the three Orders when the Confinement was to the Entablature. The first of these three last Divisions is the *Dorick* Order, where over-against 14 Foot 3, you will find in the fifth Column (which is the same) for the *Dorick* Order, the Diameter is 1 Foot 5 Inches and $\frac{1}{10}$; in the next, for the *Ionick* Order, the Diameter is 1 Foot 4 Inches and $\frac{17}{21}$ (a Fraction of something more than $\frac{1}{2}$ an Inch.) In the last or 7th Column, for the *Corinthian* Order, the Diameter given is 1 Foot 2 Inches and $\frac{22}{23}$, (which may properly be term'd and executed 1 Foot 3 Inches.) These are the Diameters of the given Height, when the Confinement is to the Entablature in the three Orders.

By

By the same Methods, you may easily find the Diameter of any given Height ready calculated, when the Confinement is to the Column itself, or the Entablature erected thereon.

As I have consider'd the foregoing Methods, as relating to the Proportions of the Diameters from a given Height, let us just remark on the reversing the Use of the Table, by finding by the same Method the Height from the Diameters given, either as it relates to the Column itself, or the Entablature thereon erected; as for example, suppose your Diameter given be 1 Foot, and the Execution be to be perform'd with the *Dorick* Order, look for 1 Foot in the second Column, which relates to the *Dorick* Column alone, and in the first Column of given Heights, over-against one Foot, you will find 8 Foot the Height, the *Ionick* ditto, 1 Foot the Height, 8 Foot 6 Inches, &c.

Since the Proportions of the Diameters likewise resolve the Height from the same Rule, as it relates either to the Column or its Entablature erected thereon, the way is opened, and becomes universally useful; what other Improvements may be made for the publick Benefit, either in this Part, or any of the Treatise in general, will be to me Satisfaction enough, to see that ancient Architecture is become the Study and Delight of our own Nation.

I shall conclude with this hearty Desire, (and with the most ardent Zeal it is delivered) That I hope we may endeavour to become as assistant to the Execution of it, conformable to the Rules prescribed

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in its primitive Purity, as some are now to annihilate and destroy those little Remains of it, of which there is scarce any thing but the bare Ruins and Name left.

F I N I S.



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$$\begin{array}{r} 186 \\ \hline 6 \\ \hline 30. \end{array}$$

